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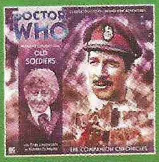

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"All these wonderful people come together to save the universe – but there's a price..."

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DOCTOR·WHO MAGAZINE

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THANKS TO Freema Agyeman, Adjoa Andoh, John Ainsworth, Alexander Armstrong, Jason Arnopp, Matt Bannister, John Barrowman, Julian Bleach, Kia Blue, Nicholas Briggs, Noel Clake, Camille Coduri, Phil Collinson, Bernard Cribbins, Gareth David-Lloyd, Russell T Davies, Richard Dawkins, Julie Gardner, Ian Grutchfield, Graeme Harper, Clayton Hickman, Simon Hugo, Jacqueline King, Thomas Knight, Moray Laing, Lesley Land, Paul Lang, John Leeson, Jamie Lenman, Susie Liggat, Claire Lister, Steven Moffat, Jonathan Morris, Eve Myles, Matt Nicholls, Billie Piper, Andrew Pixley, David Richardson, Edward Russell, Gary Russell, Elisabeth Sladen, Catherine Tate, David Tennant, Alex Thompson, Kate Walsh, Penelope Wilton, Taylor Herring, BBC Drama Publicity, BBC Worldwide and bbc.co.uk

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» Letter from the Editor

I sometimes think we must be stark-staring mad. Then again, it's worth trying to set yourself a challenge occasionally.

One afternoon in late 2007, the **DWM** team was chatting excitedly about the two-part series finale of *Doctor Who* and all the returning characters who'd be appearing. "Wouldn't it be *brilliant*," I said, "if we could do a cover which featured *everyone* from the story, all on the one cover? Wouldn't that be just amazing?"

I shot a glance across to Stuart, **DWM**'s brilliant design talent. Dunno what I was expecting. A round of applause, maybe? I didn't get one. "Um, well... it might be a bit of a squeeze..." Stuart said eventually.

Good point. Well made. "Okay," I continued, oblivious to Stuart's doubtful expression, "but what if instead of having them all on one cover, we could do FOUR covers, and have everyone appear that way? Wouldn't that be even *more* amazing? Ooh, the four covers could even join together into one gigantic picture! C'mon, if Russell T Davies is up to the challenge of putting all these characters into one story, surely we can be up to the task of putting them all into one picture? How difficult can it be?"

I don't quite remember what Stuart said to this. (It may not even be printable.) But we decided we'd go for it – and here we are, July 2008, and our four covers exist at long last! Okay, so we weren't originally sure how we'd be able to get Mr Smith on there, but look closely at the background above Luke's head on Cover #2. There he is!

It's a grand note for Stuart to finish on, as – alas! – this is his last issue as **DWM**'s full-time Art Editor. He's so talented he's been snaffled by the *Radio Times*. Bah. Seriously though, if you've enjoyed reading **DWM** over the last two years, a lot of that is down to Stuart, who has done an amazing job on making the magazine look beautiful, and I can't begin to thank him enough.

Onto this issue, however, and we've adopted a slightly different format for the magazine this time – but what better way to celebrate the biggest *Doctor Who* 'event' since... well, since *The Five Doctors* anyway?

DWM's Benjamin Cook has been practically *living* on the *Doctor Who* set at Upper Boat for the last year (and still somehow found time to write a book with Russell T Davies, *The Writer's Tale*, coming this autumn! Okay, plug over), and the clever boy has managed to grab each and every single member of the regular and returning cast of *The Stolen Earth/Journey's End* for an interview. The coverage begins on page 16...

Finally, a quick mention for our annual Season Survey. Last year we had our biggest response ever, so we're hoping to break records this time! And if you need an extra reason to get that form in the post, there's a Davros DVD box set up for grabs for three voters. Get to page 59! Til next time...

Tom

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PRODUCTION NOTES

Showrunner **Russell T Davies (OBE!)** writes exclusively for **DWM** about the day-to-day life of making *Doctor Who*...

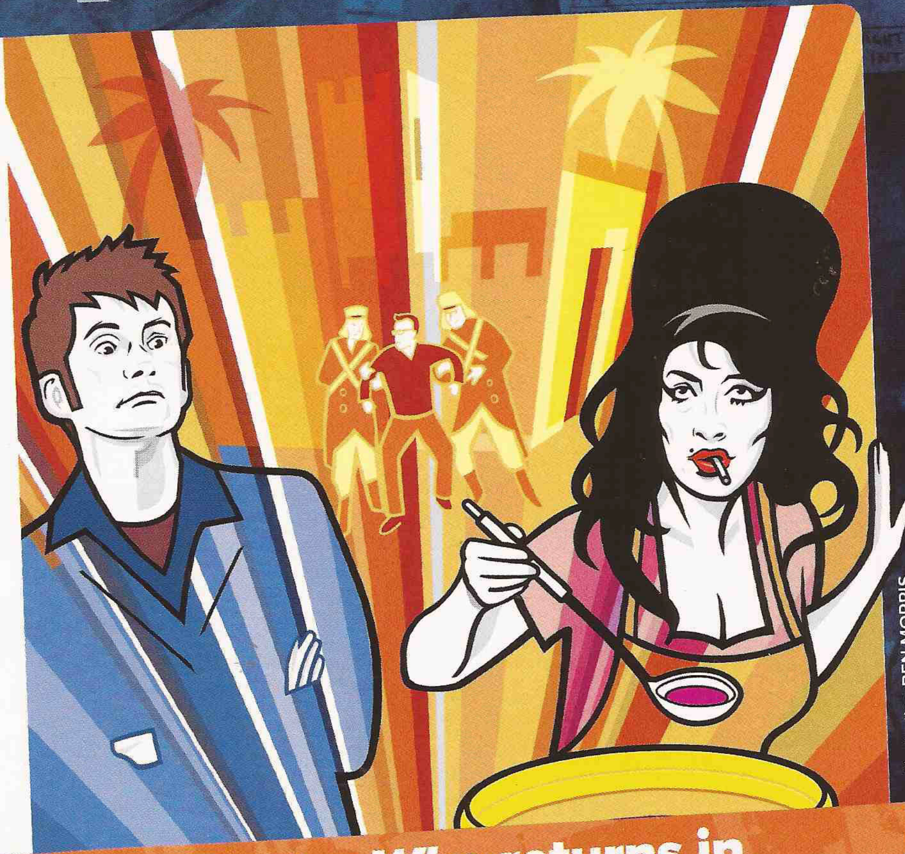


Illustration BEN MORRIS

> **"When *Doctor Who* returns in 2010, I'll be getting my first new series in TWENTY-ONE YEARS!"**

OY! HOLD ON! I haven't gone yet! Gerroff, Moff, this is my page!

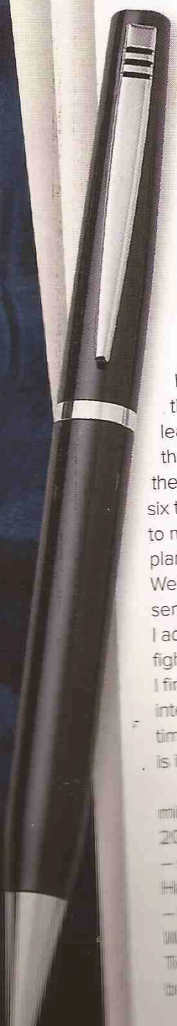
Yes, you're stuck with me for a while yet. Everyone's been packing my bags! When the announcement of The Great Handover was made, the security guards at BBC Wales started saying goodbye to me. My neighbour in Cardiff said, "Are you selling your flat, or renting it out?" Small children have been saying, "Beat it, Grandad, you're old news." And that was my own niece. Wait a goddamn minute!! Put that hatbox down. Truth is, with the Specials to come, I'll still be here in about a year's time. It's a slow farewell.

Though you'll be glad to know that vital procedures are slamming into place. Just after TGH went public, Steven and I found ourselves in Julie Gardner's office, with matters of great import to discuss. First on the agenda...

"Steven, will you take over *Production Notes*?"

"Yes I will."

So there you go. The future is safe. Mind you, he did then add, "But not yet." And quite right too, cos we all want Series Five to be new and sparkly and unknown. Though it then occurred to me: I've got to keep this column going for ages. Over a year! With no new filming until January! By November, I will be typing about kittens. And by the *next* November...! Maybe the kittens will be typing it themselves.



But it's very exciting, cos plans are being made for Series Five that I know nothing about. Just the other day, I saw Steven in Piers Wenger's office, all hugger-mugger. I swear, the air looked thick with secrets. And tiny little mutterings leak out, through all sorts of members of the production team (they're not gossiping, they just presume that I know). Five or six times, I've had people say to me, "I love the fact that they're planning to..." And I shout *STOP!* Well, I shout stop after their sentence has finished, I admit. After all these years of fighting off spoilers and leaks, I find myself no better than an internet mole. And for the first time, I have sympathy! Not easy, is it, avoiding this stuff?

But I will. I am determined. Bear in mind, when *Doctor Who 5* hits the screens in 2010, then, as a lifelong fan of this programme – someone who honestly remembers William Hartnell regenerating into Patrick Troughton – I'll be getting my first new full series of *Doctor Who* in TWENTY ONE YEARS! Count 'em! Twenty one!! Think how lucky you lot have been. So I'd be insane to spoiler myself.

Sometimes, I'm forced to discover stuff. For the past few years, Gary Russell has been handling all the BBC Books and comic strip material. And every so often, he sends me a question, such as "Can the comic strip use the Sycorax?" or a synopsis, just to check that there's no clash with future plans for the TV series. Like, if there's a proposed novel featuring the Doctor's encounter with Amy Winehouse, are we planning a Christmas Special with the same idea? (And how I'd love it! Not that it's really happening. Got that, tabloid trawlers? It's an example, that's all. Not. Really. Happening.) And every so often, I've been able to steer them away from a clash. I seem to remember that one early Tenth Doctor novel could have featured Queen Victoria, before *Tooth and Claw* had been written, so I was able to send Gary back to the author, to think of something else.

For the past ten months or so, this process has become a bit more complicated. Steven's takeover – no, let's call it a military coup, I was frogmarched out, and I'm typing this from a skip at the back of Howell's – was secret, for a good long while. Well, I'm sure Gary knew what was going on, simply by dint of the fact that he has eyes and ears. But nonetheless, we all played the game. Gary would send me his synopses, I'd check them, but then I'd send them on to Steven, secretly, in case anything jarred with Series Five. And once, just once, Steven sent back a warning flag! Let's say, for example, one novel featured the Foreign Legion (an example, okay? Not. Really. Happening). Steven sent me an email saying, well, I'm not doing the Foreign Legion as such, but there is one story featuring sand, and deserts, and soldiers, so maybe they could back off from that one...? Consider it done, I said. And I then sent Gary an email, not mentioning Steven, just pretending that the Legion was possible, maybe, perhaps, for the Specials, so could they leave it alone...?

All fine, all done, crisis averted. Except for me!! Cos I swear, I then found myself walking round Cardiff Bay the next day, idly thinking, ooh, *Doctor Who and the Foreign Legion*, I wonder what they're doing with that? Sand monster? No monster? Straight historical? Filming on the Gower? Location shoot in Tunisia? Amy Winehouse as the Army Cook? Honestly, that idea has since percolated away for months. I'm telling you, it's already a classic!

Of course, the complications don't stop there. Having invented the Foreign Legion as an example, purely for this page, I've just this very second had to email Steven to say, "Am I safe to use the Foreign Legion as an example?" Yes, fine, he's just replied. So there you go. Now you know something that's *not* in Series Five. (Unless he's lying. But a showrunner would never do that, surely...?)

But now I can truly join the internet horde. No Foreign Legion? It's a disgrace! Moffat must go. *Doctor Who* died today, *etc*. Oh, I'm gonna love this! DWM

All the latest news from every corner of the *Doctor Who* universe...

CHRISTMAS NEWS!

Silent Fright!

The 2008 *Doctor Who* Christmas Special is only five months away – and so are the Cybermen...

The 2008 series of *Doctor Who* may be over, but there's one more episode to come this year – the now traditional Christmas Day Special!

Executive producer Russell T Davies tells **DWM**, "As UK viewers will now have seen, we were in the lucky position at the end of *Journey's End* to be able to show you some glimpses of footage from the next Christmas Special. Series Four consisted of a run of 15 episodes in total, going from *Voyage of the Damned* straight through to next Christmas. It's probably been the worst-kept secret of all time that the show is already in the can! But with the will-he-or-won't-he regeneration at the end of *The Stolen Earth*, we had even more reason than ever to keep new material under wraps. But now you'll have seen that, of course, David Tennant is still the Doctor! And much of the Gloucester shoot for Christmas 2008 was covered in the papers. But with regrets, we're still going to keep fairly quiet about this episode! Transmission is still many months away, and we love to keep people guessing.

"One thing I *would* like to point out," Russell continues, "the title is *not* 'The Return of the Cybermen'. Even though that was seen in giant silver letters at the end of the season finale, that was more of a tag-line. It's not the title, and never was. So don't even list it as a 'working title'! As for the real title... Ah, sorry, but that's just too much fun. And it really is a bit of a giveaway. We'll keep it secret for a little while yet. So let the guessing begin! Though I can tell you that it's three words long.

"But of course, the story sees the Cybermen back in action! Though some Cyber-action is like nothing you've seen before, with some brand new designs and concepts. Paul Kasey and his faithful team have been back inside their steel suits. But what on Earth are the Cybermen doing in Victorian England, stalking the graveyards, when we saw them banished to the Void at the end of *Doomsday*? Don't worry, there are plenty of answers to come! But not just yet..."

> "Some Cyber-action is like nothing you've seen before, with some brand new designs..."

MORE CHRISTMAS CASTING NEWS p6 »

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» LOOK WHO'S BACK NOW! THE BRIGADIER TO RETURN

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» COMING ON SHINY DISCS! DVD SCHEDULE CONFIRMED

Last Fright at the Proms!

There's one more snippet of *Doctor Who* to come before the Christmas Special – the 'Proms Cutaway', to be seen by concert go-ers on Sunday 27 July.

Writer Russell T Davies says, "While the Proms concert can be heard on the radio, we wanted it to be an original theatrical experience for the audience inside the Albert Hall. And with Jimmy Vee returning as the mischievous Graske, there's trouble in store, not just for the Doctor, but for the Proms itself! The concert should also see appearances by some of the Doctor's deadliest foes."

The concert can be heard on BBC Radio 3. More information at *www.bbc.co.uk/proms*

The Doctor meets another rascally Graske...

DVDs latest

The *Doctor Who* DVD releases for the rest of 2008 have now been confirmed to **DWM** by 2|entertain.

They are: *Silence in the Library/ Forest of the Dead* and *Midnight*, out 4 August, RRP £17.99; *The Trial of a Time Lord* out 18 August, RRP £49.99 (see page 12 for more on this release); *Turn Left* and *The Stolen Earth/Journey's End* out 1 September, RRP £17.99; 1982's *Four to Doomsday*, out 15 September, RRP £19.99; 1966's *The War Machines*, out 29 September, RRP £19.99; *The Complete Fourth Series* box set, out in mid-November, price TBC; and finally, 1989's *Battlefield*, out 29 December RRP £19.99.

Battlefield is coming to DVD!

Meanwhile, a box set of CBBC's *Doctor Who* spin-off series, *The Sarah Jane Adventures*, will be released by BBC Children's DVD on 10 November. The set will feature the first appearance on DVD of all of Series One, and will include the original Christmas Special, *Invasion of the Bane*.

Also in November, a box set of *Doctor Who*'s other spin-off, *Torchwood*, will be available. The release will include all of Series One and Two, plus the extras previously included on the individual series box sets.

Please note that all release dates may be subject to change.

Christmas Special enters post production

BBC Wales has confirmed to **DWM** that this December's *Doctor Who* Christmas Special is written by Russell T Davies, produced by Susie Liggat, and directed by Andy Goddard.

Susie Liggat tells **DWM**, "Andy had become a firm favourite with the *Torchwood* team, and as soon as I saw his episodes, I realised that Upper Boat had a remarkable talent on its hands! We offered Andy the *Doctor Who* Christmas Special many months ago, because we were so keen to keep him on board. He was the perfect director for a Christmas Gothic Cyber-chiller!

"It might seem strange, but the episode is now almost complete. The shoot was massive, and exhausting, and wonderful. Ed Thomas has produced some amazing sets, on a feature-film scale. We attracted the greatest crowds we've ever had on location filming and, to be honest, that made it tricky at times. But actually, the public were wonderful, and all entered into the Christmas spirit. Right now, the edit is complete – it's a proper 60-minute Special – and The Mill has started work on some truly spectacular FX. But with the music to come, we still won't be ready for a good long while! But I can promise you it will be worth waiting for."

David Morrissey in the Christmas episode...

... with Dervla Kirwan as Miss Hartigan.

Christmas Casting

DWM can also officially confirm some of the supporting cast for the Special, who join David Tennant, as he returns for his fourth festive outing.

Susie continues: "As seen in the trailer, we're delighted to welcome **David Morrissey** and **Dervla Kirwan** on board, as well as **Velile Tshabalala**."

David Morrissey's TV credits include *Our Mutual Friend* (1998, with Paul McGann), *Linda Green* (2001), *State of Play* (2003) and *Blackpool* (2004, alongside David Tennant). He's appeared in numerous films including *Captain Corelli's Mandolin* (2001), *Basic Instinct 2* (2006), *The Reaping* (2007) and *The Other Boleyn Girl* (2008).

Dervla Kirwan is probably most famous for her TV appearances in *Goodnight Sweetheart* (1993-96) and *Ballykissangel* (1996-2001). She also appeared in *Casanova* (2005) as the mother of Casanova, played by David Tennant. Her film credits include *With or Without You* (1999) *and School for Seduction* (2004).

"Dervla, in that stunning red dress designed by Louise Page, is playing the enigmatic Miss Hartigan," says Susie Liggat. "But we're keeping the other character names under wraps for now. We don't want to spoil the Christmas presents too soon!"

Future Plans!

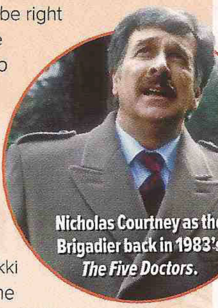
"Just to keep track," adds Russell T Davies, "cos sometimes it sounds confusing, and sometimes plans change... I can confirm that after Christmas 2008, there are a total of four more Specials to come, before the Steven Moffat era begins in 2010. So if you include the Cyber-Christmas Extavaganza (no, that's not the title either) then you've got five more Specials from the current production team. Two of next year's four will be written by me. One will be co-written by me and Gareth Roberts, and one will be co-written by me and Phil Ford. Meaning that Phil will now have written for all three of our Upper Boat shows! And by the time you read this, the scripting will already have begun!"

EXCLUSIVE!

The Brigadier is back – to help out Sarah Jane Smith!

DWM is pleased to announce a particularly exciting comeback for one of *Doctor Who*'s longest-serving characters. Alistair Gordon Lethbridge-Stewart, played by **Nicholas Courtney**, first appeared in *Doctor Who* in 1968's *The Web of Fear*. Promoted from his original rank of Colonel, the Brigadier went on to appear in dozens of further *Doctor Who* episodes over the years, from 1968's *The Invasion*, right through to 1989's *Battlefield*.

The Sarah Jane Adventures' producer Nikki Smith tells **DWM**, "Extra-special news from the set of *Sarah Jane*! We're deighted and honoured to welcome Nicholas Courtney back to the Whoniverse! We know that fans have been clamouring for the Brigadier's return, and the fleeting mention of the character in *The Poison Sky* has only made the demand greater. That's true of the children's audience too – with so much information about the past of *Doctor Who* on the internet, let alone from mum and dad, there was a genuine growing demand to see more faces from the past, and to explore Sarah Jane's life more fully. And when Phil Ford was putting all the elements together for the *Sarah Jane Adventures* season finale, he knew that the threat was so great, Sarah Jane would need more than the support of her regular gang – she'd need one of her oldest and best friends at her side! And don't think Sir Alistair's going to find it easy, because there are more old faces returning in the finale, some of whom no one will be glad to see! Though rest assured that Luke, Clyde and Rani will still be right in the thick of the action. There's no stopping them!



Nicholas Courtney as the Brigadier back in 1983's *The Five Doctors*.

"It really was a very special day when we welcomed Nick to Cardiff, to attend the readthrough," Nikki continues, "and he astonished us all, with that wonderful, familiar voice. A thrill went through the room! At the time of writing, the early rushes with the Brigadier are coming in, directed by Graeme Harper, and it's looking fantastic. And I can assure you that new or younger viewers will immediately feel at home."

Amy (Ciara Janson) and Zara (Laura Donnington) in *The Key 2 Time* season.

EXCLUSIVE!

» Five new audio 'seasons' of Doctor Who for release in 2009

Although there won't be a full series on TV next year, there'll be no less than five series of *Doctor Who* on audio in 2009. For the first time in its 12-year history, audio producers Big Finish will be releasing stories as consecutive collections.

"The idea of putting things into seasons is something we've been talking about for a long time," explains executive producer Nicholas Briggs. "And as *Doctor Who* fans, let's face it, we think of stories in terms of seasons. This is the beginning of a move to, retrospectively, put all our stories into three-story blocks."

Between January and March 2009, is the *Key 2 Time* season, starring Peter Davison as the Doctor and Ciara Janson as Amy – a sentient Tracer created to find the all-powerful Key to Time. The saga begins with *The Judgement of Isskar* by Simon Guerrier, in which the discovery of a segment of the key on Mars has grave repercussions... Nick Briggs (also the voice of the Daleks and Cybermen on TV) plays another old monster – an Ice Warrior, last seen on TV in 1974's *The Monster of Peladon*. The next story, *The Destroyer of Delights* by Jonathan Clements, takes the Doctor and Amy into the distant past, where they realise that a missing segment doesn't seem to exist anywhere in space and time. The season concludes with *The Chaos Pool*, in which the Doctor becomes embroiled in an epic race to save the universe.

The other collections in 2009 will be: three stories featuring the Seventh Doctor released between April andJune; three stories featuring the Sixth Doctor out between July and September; at least eight stories featuring the Eighth Doctor, which will be released concurrently with other releases from March onwards; and four adventures from September to December 2009, details of which have yet to be announced.

Meanwhile, details have been revealed about one of December 2008's releases. *The Masters of War* by Eddie Robson is a sequel to the previous *Doctor Who Unbound* adventure, *Sympathy for the Devil*. This new story once again stars David Warner as an alternate Doctor with Nicholas Courtney as the Brigadier. Leaving the Earth behind, the Doctor and the Brigadier arrive on Skaro – where the Daleks are waiting! Nicholas Briggs is the voice of the Daleks and Terry Molloy returns to the role of Davros.

» Still to come...

Regular *Doctor Who* audio releases for the rest of 2008 are:

Sep *Kingdom of Silver* (Seventh Doctor)
Sep *Time Reef* (Fifth)
Oct *Brotherhood of the Daleks* (Sixth)
Nov *Forty Five* (Seventh)
Dec *The Raincloud Man* (Sixth)

Other releases before this year is out include the audio adaptations of three theatre plays *The Ultimate Adventure* (Sep), *Seven Keys to Doomsday* (Oct) and *Curse of the Daleks* (Nov).

» Audio News

October sees the release of *Doctor Who: The Forever Trap* by Dan Abnett, an original Tenth Doctor story from BBC Audio. Meanwhile, *Behind the Mic*, a free podcast devoted to the making of the audio story *Pest Control*, is now available to download from *http://www.itunes.com/podcast?id=283694388*

» K9 corrected

An authoring error that affected the order of the final scenes on Part Three of *The Invisible Enemy* disc in the DVD box set *K9 Tales* has been corrected, and new stock is being sent to shops. If you have any problems with your copy contact *dvd.support@bbc.co.uk*

» New DWAs

Bumper gift pac
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AND M

Forthcoming treats for readers of *Doctor Who Adventures*, the magazine for younger fans, include the following: a guide to the Daleks in issue 74; an interview with Freema Agyeman in issue 75; a free squirty laser screwdriver in issue 76; and free Adipose stationery in issue 77. The magazine is available from newsagents priced £2.10.

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In the Shops

Your guide to the upcoming *Doctor Who* DVDs, CDs, books and magazines...

August

MONDAY 4

DVD *Silence in the Library, Forest of the Dead, Midnight* 2entertain £17.99

THURSDAY 7

Mag *Doctor Who Adventures* 76 BBC Magazines £2.10

THURSDAY 14

Talking Books *Doctor Who and the Dæmons* [read by Barry Letts], *Doctor Who and the Pyramids of Mars* [read by Tom Baker] BBC Audio £17.99 each

Mag *Doctor Who Adventures* 77 BBC Magazines £2.10

MONDAY 18

DVD *The Trial of a Time Lord* box set [Sixth Doctor, Peri, Mel] 2entertain £49.99

THURSDAY 21

DWM 399 Panini £3.99

Mag *Doctor Who Adventures* 78 BBC Magazines £2.10

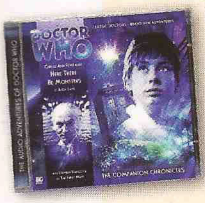
THURSDAY 28

Mag *Doctor Who Adventures* 79 BBC Magazines £2.10

ALSO THIS MONTH

Audio Drama CD *Vengeance of Morbius* by Nicholas Briggs [Eighth Doctor and Lucie] Big Finish £10.99

Audio Drama CD *The Doomwood Curse* by Jacqueline Rayner [Sixth Doctor and Charley] Big Finish £14.99



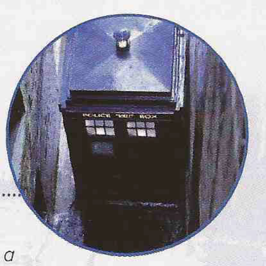
Audio Drama CD *The Companion Chronicles: Here There Be Monsters* by Marc Platt [Susan] Big Finish £8.99

Audio Drama CD Box Set *The Eighth Doctor Collection* [includes *Storm Warning, Sword of Orion, The Stones of Venice, Invaders from Mars*] Big Finish £39.99

All release dates are subject to change, and all prices are RRP.

Beyond the TARDIS

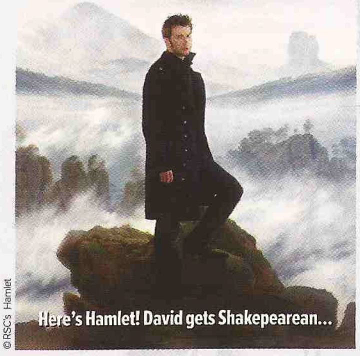
Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series...



BIRTHDAY HONOURS LIST

In addition to **Russell T Davies**, **Don Warrington** was also awarded an OBE in the Queen's birthday honours list, while MBEs went to *The Time Warrior*'s **June Brown** and *The Stolen Earth*'s **Paul O'Grady**. **Kylie Minogue** had her OBE physically bestowed upon her by Prince Charles on 3 July.

WINDY MILLER ATTACKS



Here's Hamlet! David gets Shakepearean...

© RSC's Hamlet

David Tennant's *Hamlet* London run is confirmed at the Novello Theatre from 3 December to 10 January, public booking commencing 12 September (Box Office 08444 825135). Controversy ensued when Sir Jonathan Miller, who had hoped to bring his *Hamlet* production to London, cited Tennant as an example of West End theatres putting celebrity before quality dismissing him as "that man from *Doctor Who*." Tennant advocates included **Colin Baker**, who, via his *Bucks Free Press* column, stated that he "is demonstrably a fine actor."

THE TRUTH ABOUT JOHN

John Barrowman has been back and forward across the Atlantic for Canada's *How Do You Solve a Problem Like Maria?* and *The Truth About You* documentary. A role in BBC One's *My Family* opposite **Zoë Wanamaker** is already in the can and he will appear in ITV1's *Al Murray's Multiple Personality Disorder* sketch show while recording a new album for November release.

MARTHA SURVIVES

Freema Agyeman is shooting BBC One's *Survivors* based on **Terry Nation**'s 1976 novel until September for autumn broadcast playing teacher Jenny Collins alongside **Shaun Dingwall** as David Grant, **Paterson Joseph** as Greg Preston and *Torchwood*'s **Nikki Amuka-Bird** as Samantha Willis. **Catherine Tate**, currently in *Under the Blue Sky* at the Duke of York's Theatre, featured on BBC Two's *Graham Norton Show* on 3 July.

NICOLA LOOKS NOW

Nicola Bryant stars in a theatre tour of Daphne Du Maurier's *Don't Look Now*. Initial dates include: Lichfield Garrick from 25 July (Box Office 01543 412121), Devonshire Park, Eastbourne from 4 August (01323 412000), Swansea Grand (01792 475715) from 11 August and the Yvonne Arnaud, Guildford (01483 440000) from 1 September.

Bruce Purchase in *The Pirate Planet*.

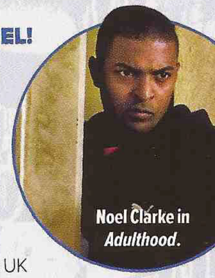
HATS OFF

Sylvester McCoy auctioned an original *Doctor Who* hat for £900 during *The Lovely Russell* (Churney not T Davies) at the Bloomsbury Theatre on 29 June.

STAGES

Nicholas Briggs plays Sherlock Holmes in *Holmes and the Ripper* at the Theatre Royal Nottingham from 4 to 9 August. **Julian Bleach** is Mr Sowerberry and *Torchwood*'s **Burn Gorman** Bill Sykes in the December production of *Oliver!* starring *Comic Relief* Doctor **Rowan Atkinson** as Fagin at London's Theatre Royal Drury Lane. **Penelope Wilton**, **Felicity Jones** and **Clifford Rose** are in *The Chalk Garden* at London's Donmar Warehouse until 2 August.

JOYEUX NOEL!



Noel Clarke in *Adulthood*.

Noel Clarke's *Adulthood* (*Kidulthood* was shown by BBC Three on 14 June), attracted positive reviews becoming the Number One British movie at the UK box office taking £1.2 million on its opening weekend. Clarke has also featured in internet drama *Kate Modern*.

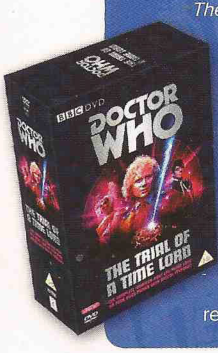
CHAINED IN BRONZE

Rob Shearman won Bronze at the Sony Radio Academy Awards for BBC7's *The Chain Gang: Picture This* and has short story nominations for the Edge Hill and Frank O'Connor International prizes for his book *Tiny Deaths*.

OBITUARY

David Brierley, born 1935, who was the voice of K9 for *The Creature from the Pit, Nightmare of Eden* and *The Horns of Nimon* died on 10 June. **Bruce Purchase**, who played the Captain in *The Pirate Planet* died on 8 June aged 69. **Michealjohn Harris**, visual effects designer on *The Evil of the Daleks, The Tomb of the Cybermen, The War Games, Terror of the Autons, The Time Monster, The Three Doctors* and *The Talons of Weng-Chiang* died recently.

WIN! Vervoids, the Valeyard and Vashta Narada!



The Trial of a Time Lord is out on DVD on 18 August, price £49.99. First seen in 1986, this epic 14-part adventure features the Sixth Doctor (Colin Baker), Peri (Nicola Bryant) and Mel (Bonnie Langford). 2entertain has kindly given us copies to give away to FIVE lucky readers in our competition!

To enter, simply answer this question:

What was the name of the Doctor's accuser in *The Trial of a Time Lord*?

(a) The Valeyard
(b) The Scrapyard
(c) Inspector Fabian of the Yard

Answer (on a postcard or stuck-down envelope only please), marked THAT'S IT DOC! NOW WE'RE GETTING AT THE DIRT! to the **DWM** address on page 14 by 19 August.

Also available on DVD from 4 August is *Doctor Who* Series Four Volume 3. Price £17.99, the collection sees the Tenth Doctor and Donna discover the terrible truth behind the *Silence in the Library*, enter the *Forest of the Dead* and face an unknown foe on the planet *Midnight*! Those generous people at 2entertain have given us FIVE copies to give away to lucky **DWM** readers. To be in with a chance of winning a disc, just answer this question correctly:

Which future love did the Doctor encounter in The Library?

(a) River Song
(b) River Phoenix
(c) By the Rivers of Babylon

Answers (postcards or stuck-down envelopes only please), marked SPOILERS! to the **DWM** address by 19 August. Good luck!

» WIN! Tickets to see Catherine Tate!

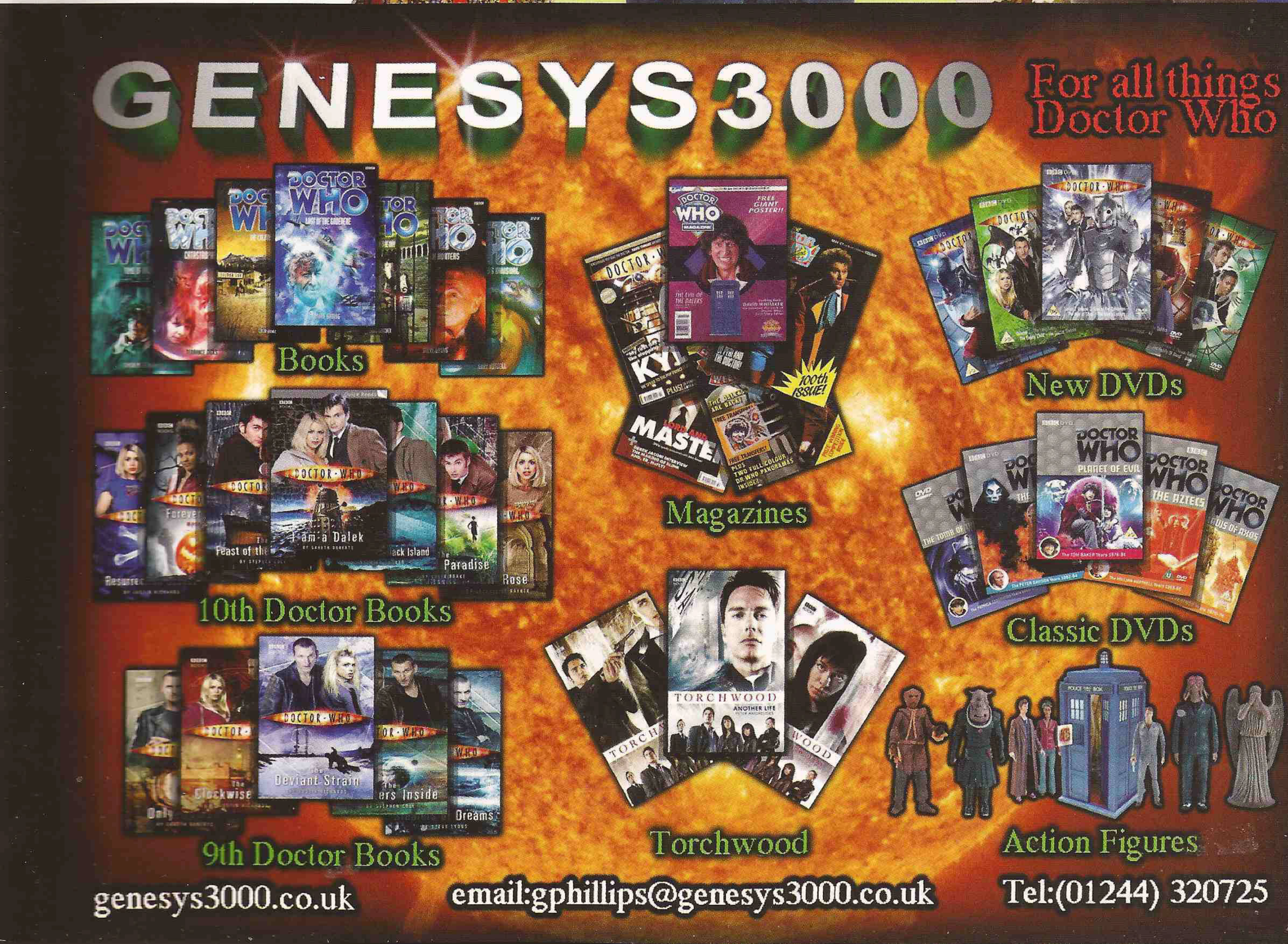
Donna Noble may have left the TARDIS in *Journey's End*, but there's an opportunity to see the actress who played her, live on the West End stage! This summer, Catherine Tate co-stars in *Under the Blue Sky*, David Eldridge's award-winning, funny and touching play – three subtly connected love stories that reveal in turn the roller-coaster ride of lust in its prime and the sacrifices of a life in public service.

As well as Catherine, the cast includes Francesca Annis, Lisa Dillon, Nigel Lindsay, Chris O'Dowd and Dominic Rowan. **DWM** has FIVE pairs of tickets and FIVE signed posters to give away! To be in with a chance to win, just answer this simple question:

What is the name of Catherine's character in *Under the Blue Sky*?

Visit the show's website to find out, at *www.undertheblusky.co.uk* then email the answer to *competitions@akauk.com* with your contact details. But be quick – the closing date is 7 August 2008.

Under the Blue Sky runs for 10 weeks at the Duke of York's Theatre, from 15 July. To book tickets call the box office on 0870 060 6623 or visit the website address above.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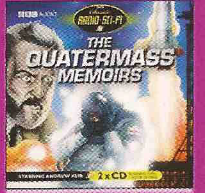

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Tom Spilsbury looks at how the latest series of *Doctor Who* has been faring in the ratings war...

» Episodes 10 and 11 hit chart highs for the Doctor

Unfortunately for the Doctor, the in-flight entertainment could only pick up *Animals Do the Funniest Things*...

After a week's break from the Saturday schedules in order to make way for the Eurovision Song Contest, *Doctor Who* returned to BBC One with Episode 8 of 2008, *Silence in the Library*, on Saturday 31 May. The episode was to face *Doctor Who*'s strongest competition in years in the form of the Final of *Britain's Got Talent*.

Let's not beat around the bush, this was a battle that *Doctor Who* was never going to win. Although a very respectable **6.27 million** watched the Doctor and Donna face the Vashta Nerada, a massive average audience of 11.52 million watched the final ten acts compete for a chance to perform at the Royal Variety Performance. This is the first time since 1989 that *Doctor Who* has failed to beat its direct competition in the ratings, bringing to an end a run of 50 consecutive episodes that have all won their timeslot. (The run actually began on 27 May 1996 when the *Doctor Who* TV Movie narrowly beat ITV's *Bramwell*, and continued until this May's *The Unicorn and the Wasp*.) This, needless to say, is the longest such run in *Doctor Who* history.

Silence in the Library was the 27th most-watched programme of the week – still higher than popular shows such as *Holby City* and *Heartbeat* – but saw *Doctor Who* knocked out of the Top 20 for the first time since 2005's *The Empty Child*. Nevertheless, this run of 40 consecutive episodes hitting the Top 20 (*The Doctor Dances* through to *The Unicorn and the Wasp*) is another record for *Doctor Who*, and – let's face it – the run was bound to be interrupted sooner or later. The fact that it took the highest-rated programme of 2008 so far to even *slightly* dent *Doctor Who*'s performance, is testament to how resilient the series has become.

A few other facts and figures to consider, then, before we leave '*Britain's Got Talent* week' behind. The talent show actually performed even *better* later in the evening, as 13.88 million watched George Sampson win the contest with his 'having an epileptic fit in the shower' routine – the highest rating for any individual broadcast so far in 2008. However, while *Doctor Who* couldn't keep pace with such a ratings phenomenon on the night, other BBC shows fared even worse. *Casualty*, which immediately followed *Silence in the Library*, could only muster an audience of 4.15 million – its lowest ever rating – as around 2 million *Doctor Who* viewers switched over to watch the rest of *Britain's Got Talent*. (And I have to admit, your **DWM** editor was one of them. Escala were robbed, I tell you. Hmph.) Overall, *Britain's Got Talent* took the top six positions on the weekly chart (plus the Number 10 spot) for its various episodes across the week, ejecting even the mighty *Coronation Street* and *EastEnders* from the upper reaches. Impressive stuff.

All thoughts of *Britain's Got Talent* were forgotten one week later, however, as viewers tuned in for the second part of Steven Moffat's Library tale, with many of the 'missing' viewers having caught up on *Silence in the Library* via iPlayer or a BBC Three repeat. *Forest of the Dead* was seen by an average of **7.84 million** viewers on Saturday 7 June, much higher than ITV1's Euro 2008 coverage, where an average of 4.14 million saw the Portugese stuff the Turks 2-0. *Doctor Who*'s audience saw the series reclaim a spot in the Top 10 programmes for the week, and meant that *Forest of the Dead* was the top-rated programme of Saturday night, by a clear two million ahead of *Casualty*. Only five (out of six) *Coronation Streets*, three (out of four) *EastEnders* episodes and the semi-final of Sir Alan Sugar's *The Apprentice* managed an even higher figure over the week – and even then, the top-rated programme (Monday's *Corrie*) was not too far ahead on 9.16 million.

Even better was to come on Saturday 14 June, with transmission of *Midnight*. Audience levels rose once again, with **8.05 million** viewers watching the Doctor's ill-fated trip on the Crusader 50 shuttle bus. Meanwhile only 3.60 million were interested in Russia's 1-0 defeat of Greece on ITV1. *Midnight*'s massive audience saw *Doctor Who* claim the Number 5 spot on the weekly chart – a position achieved by the Doctor only once before (*The Ark in Space* Part Two in 1975), and bettered only once (*Voyage of the Damned* at Number 2 in Christmas week, 2007). Once again the week's top audience came not from *Coronation Street* or *EastEnders*, but elsewhere – this time the Final of *The Apprentice*, which attracted a huge 9.29 million. Like *Britain's Got Talent*, *The Apprentice* shows the power of genuine 'event television'...

"What happens if you turn over, what then?"

Doctor Who itself was the TV event of the week on Saturday 21 May, as **8.09 million** viewers saw the return of Rose Tyler in *Turn Left*. *Animals Do the Funniest Things*, meanwhile, amused (or bemused) 3.23 million ITV1 viewers. *Turn Left* finished at an incredible Number 4 in the weekly chart (the second highest position *Doctor Who* has *ever* achieved in 45 years), behind only a couple of *EastEnders* episodes and a single *Coronation Street* instalment.

Final figures for *The Stolen Earth* and *Journey's End* had not been published by BARB as this **DWM** was sent to press, but early estimates suggested that *Doctor Who*'s best ratings results of 2008 were still to be revealed. After all, anything *Britain's Got Talent* or *The Apprentice* can do.... DWM

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DVD PREVIEW

David Darlington talks to to the team behind the DVD extras for 1986's epic story *The Trial of a Time Lord...*

The Doctor (Colin Baker) encounters the mysterious Mr Popplewick (Geoffrey Hughes) in the final two parts of *The Trial of a Time Lord*.

DISCS INFO

FEATURING The Sixth Doctor (Colin Baker), Peri (Nicola Bryant) and Mel (Bonnie Langford)

WRITTEN BY Robert Holmes, Philip Martin, Pip & Jane Baker

FIRST BROADCAST 6 September – 6 December 1986

THE STORY Taken out of time and space by the Time Lords, the Doctor is placed on trial, accused of interference in the affairs of other planets. Evidence from the Doctor's past, present and future is presented to the court, but it transpires that neither the learned court prosecutor nor the trial itself are quite what they purport to be...

EXTRA FEATURES

- Commentary featuring actors Colin Baker, Nicola Bryant, Michael Jayston, Adam Blackwood and Tony Selby, writers Philip Martin and Pip and Jane Baker, script editor Eric Saward and director Chris Clough
- *Trials and Tribulations* – documentary looking at the Colin Baker era of *Doctor Who*
- *The Lost Season* – documentary examining the plans for the abandoned series of *Doctor Who*
- *The Making of...* – a four-part look behind the scenes
- *Now Get Out Of That* – documentary examining the art of cliffhanger endings
- Deleted and Extended Scenes
- Excerpts from other BBC shows of the time including *Wogan*, *Blue Peter*, *Points of View*, *Children in Need*, *Lenny Henry*, *Saturday Superstore*, *The Saturday Picture Show* and *Open Air*
- *Doctor In Distress* music video
- *Now And Then* – locations of *The Trial of a Time Lord*
- Music videos featuring 'clean' title sequences and theme music remixes
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- Trails and continuity announcements
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» The Trial of a Time Lord

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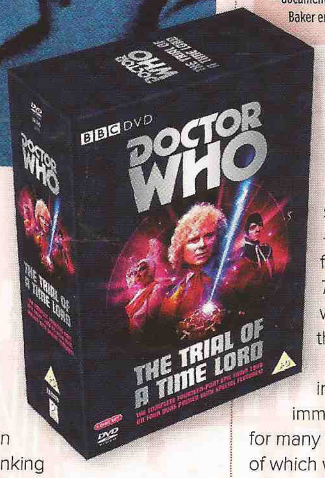


Doctor Who is now such a successful fixture of Saturday evening programming that it can be easy to forget that this wasn't always the case – indeed, before *Rose* came along, the last time the show popped up as part of 'weekend family programming' was back in 1986 with *The Trial of a Time Lord* – certainly the longest, probably the most contentious, and quite possibly the most troubled *Doctor Who* story ever produced. Suffering the loss, for one reason or another, of most of its writing staff *en route* to production, *Trial* is such a mammoth piece of programming – fourteen episodes in length – that its DVD release inevitably called for a doorstep-sized box set like the one being released this month. One unforeseen advantage of that length from a 2008 perspective, though, is that the extra space across multiple discs affords an excellent opportunity for documentary makers to examine in detail not just the making of this story, but everything going on behind the scenes of a show still reeling from a (temporary) cancellation the previous year, and about to suffer the indignity of the sacking of the lead actor...

"The 'Colin Baker era' documentary is one I've always wanted to make," says Ed Stradling, producer of *Trials and Tribulations*, "as there was great potential there for a good programme. You could speculate for a hundred years as to what precisely lay behind the decision to axe the show in 1985, but I wasn't really thinking about being even-handed about how good or bad the stories were. So my featurette isn't really about the story of *Trial* itself – it's fairly neutral on that question – but rather about the problems behind the scenes."

Perhaps most intriguingly, the documentary incorporates some remarkably revealing input from two of BBC1's 'big cheeses' during the period covered. These men seemed to hold very different views on *Doctor Who*; David Reid supported both the show and the casting of Colin Baker in the lead role, but his successor Jonathan Powell famously took a very different view...

"David Reid agreed to being interviewed straight away," reveals Stradling. "He was quite positive about *Doctor Who*. The Powell interview is part of a much more in-depth interview about his career in television, which will hopefully see the light of day elsewhere. We interviewed him for two hours, only ten minutes of which was about *Doctor Who*. I thought that was the best basis on which to approach him – as I feared he probably wouldn't want to be interviewed *just* about *Doctor Who* – and it worked a treat. I'm glad we did the long interview, as I learned some really interesting stuff from him about TV drama in the 1970s and 80s. *Doctor Who* fans sometimes forget just what a hugely successful drama producer Powell was – he had an amazing career, best known for classic drama adaptations like *Tinker Tailor Soldier Spy* and *Testament of Youth*, which basically gave him a season ticket to the BAFTAs for several years."

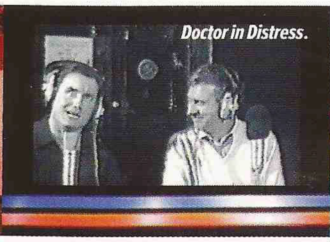
The aforementioned 'axeing' of the show in 1985 was a decision reversed almost immediately, but with various knock-on effects for many years down the line, the most immediate of which was the abandonment of an entire series of the show originally planned to air from January 1986. Richard Molesworth has taken the opportunity presented by this DVD set to go into detail on what that series might have contained...

"A lot of the information presented in the *Lost Season* feature comes from paperwork donated by the estate of the late John Nathan-Turner [*Doctor Who*'s producer from 1980-89]," Molesworth reveals, "much of which had never been available to researchers before – details like the proposed filming arrangements for the putative first story *The Nightmare Fair*, the season's production order, which directors had been invited to helm which stories... this all served as the factual basis for the item. Getting Colin Baker to narrate it was the icing on the cake! Sadly, things like Robert Holmes' storyline for his 'Singapore' adventure seem to have been permanently lost, and so only anecdotal evidence remains. Aside from the *Lost Season* feature, I also produced all the commentaries on the set. I should try to be neutral about such things, but I can't help but think that the commentaries on the Vervoids episodes [Parts Nine-Twelve] are the highpoint of the set, if not the entire range!"

"*The Trial of a Time Lord* box is a quality set," concludes 2entertain's commissioning editor Daniel Hall, "that forces a re-evaluation of a really tough period for the show. Colin and Nicola [Bryant] are particularly excellent throughout. My only sadness is one comes away from the set feeling that a really great dramatic opportunity was missed by pulling the plug on their pairing – not to mention a brilliant abandoned season..."

Trials and Tribulations.

JONATHAN POWELL
BBC Head of Series & Serials 1984-87

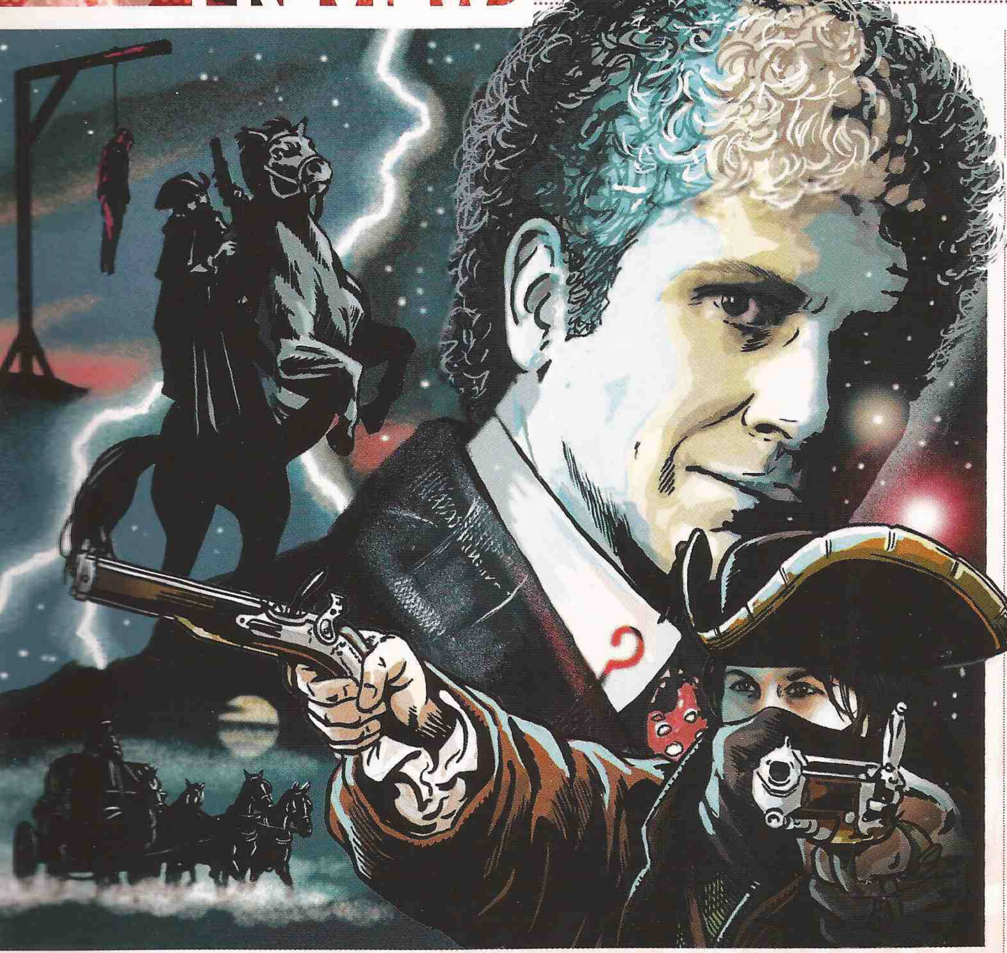


Doctor in Distress.

Deleted scenes.

AUDIO PREVIEW

"Stand and Deliver!" **Mark Wyman** investigates the Sixth Doctor's latest adventure...



IN A NUTSHELL...

CURSES AND TOMBS, REVENGE FROM BEYOND THE GRAVE... and the notorious eighteenth-century highwayman, Dick Turpin! England, 1738. On the trail of a lost book, the Doctor and Charley arrive at the beautiful country estate of Sir Ralph and Lady Sybil. But all is far from idyllic. There's a murderer on the loose – and the nearby woods are the haunt of Dick Turpin...

THE DOOMWOOD CURSE is available on Double CD, priced £14.99 (£15.50 overseas) inc. p&p. CHEQUES PAYABLE TO: Big Finish Productions, PO Box 1127, Maidenhead, Berks, SL6 3LW CREDIT CARD HOTLINE: 01628 824 102 EMAIL: mailorderenquiries@bigfinish.com

» The Doomwood Curse

WRITTEN BY Jacqueline Rayner **STARRING** Colin Baker, India Fisher, Nicky Henson, Hayley Atwell **AUDIO DRAMA** Big Finish | **PRICE** £14.99 | **OUT** July 2008 | **AVAILABLE** www.bigfinish.com

"The joy of this story," says Colin Baker, "is that fact and fiction are blurred regarding the notorious highwayman, Dick Turpin. His story depends on who's writing it. He may have been an unpleasant thief, but a fictional account of his life [the gothic romance *Rookwood*, published in 1834] made him rather glamorous. When I saw Jac Rayner's name on the script, I knew this'd be a good story – and it is! Jac's of a literary bent, and is quite a word lover."

"I love writing both audio scripts and prose," Jac concurs, "but, as I have a young family, I tend not to be very proactive. I just write what people ask for, if it sounds like fun! I enjoyed getting back to drama for a change." This is Rayner's first full audio since *Doctor Who and the Pirates* (2003), which also starred Baker and sailed close to similar terrain.

Having directed the pirate tale, Barnaby Edwards was keen to pick up the reins for Rayner's highwaymen. "I really like this whole milieu of horses and highwaymen, and the characters you get there," Edwards explains. "Plus, as well as Jac's great turn of phrase, the story deals with Turpin in a fascinating way... Do the Doctor and Charley meet the real one or not?"

Nicky Henson leads Edwards' high-calibre guest cast as Turpin himself. "I met Nicky when we were both in [2001 audio] *Loups-Garoux*," says Edwards. "He has a beautiful, gravelly voice. I needed someone with toughness, because although we have this charming image of Turpin – the romanticised one of *Rookwood* – he was really quite a thug. Now, when Nicky threatens you, you know he means it... but he can also do charm by the bucketload. He's been sensational!"

Illustration BRIAN WILLIAMSON

THE AUDIO ADVENTURES OF DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
DOCTOR WHO
COLIN BAKER & INDIA FISHER IN
THE DOOMWOOD CURSE
BY JACQUELINE RAYNER
FEATURING NICKY HENSON, JONATHAN FIRTH AND HAYLEY ATWELL
FULL CAST AUDIO DRAMA
BIG FINISH

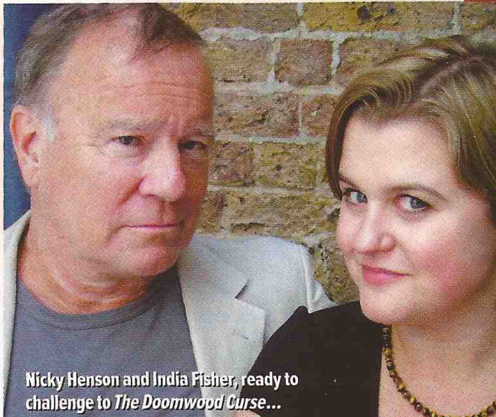
The Doomwood Curse draws on more than one historical novel – and didn't always revolve around Turpin... "I originally wanted to write about Robin Hood, whose reality is in much greater doubt than Turpin's," Rayner reveals. "However, it was felt that would look like *Doctor Who* taking a pot shot at another BBC Saturday teatime drama. I've now proposed three different *Robin Hood/Doctor Who* stories, none of which have happened. Perhaps someone's trying to tell me something!"

Before reaching the eighteenth century, the Doctor and Charley encounter the Grel, obsessive squid-faced aliens who first appeared in Paul Cornell's 1997 *New Adventures* novel, *Oh No It Isn't!*. "I originally just had some bland cult, but my husband suggested that cameos by 'real' monsters are always more fun. TV monsters seemed impractical, but suddenly the idea of using the Grel popped into my head. I absolutely adore writing for the Grel. They're utterly perfect. Why aren't they bigger than the Daleks?"

Later in the adventure, there's a scene with a crypt, a closing coffin and some bones... "And I can't imagine anything much more terrible," Jac confesses. "Scary ideas from horror films can exert a morbid pull on you. So, for writers, there's the idea that, 'If something scares me, it'll scare my audience, too'. And when a certain fear is an inherent part of you [*Jac has a phobia of skeletons! – Ed*] it will come out in your writing somehow."

Jac's story is the second to feature Charley, played by India Fisher, as the Sixth Doctor's companion. Charley used to accompany the Eighth Doctor on his adventures, and, rather like *Silence in the Library*'s River Song, Charley has gone back into the Doctor's personal history. "It's an absolute joy working with Colin – he's one of life's true professionals," says India. "His Doctor and Charley have a really nice dynamic. We're still playing with her realisation that it's 'her' Doctor in another form. She feels she knows his fate..."

Colin Baker is equally enthusiastic about his co-star. "India's a great hoot to be with," he smiles engagingly. And what can Colin tell us of this latest Sixth Doctor adventure? "Why Turpin did what he did, what happened to him afterwards, and which young lady he did it with – all may be revealed in *The Doomwood Curse*..." DWM



Nicky Henson and India Fisher, ready to challenge to *The Doomwood Curse*...

> **"It's a fascinating story. Do the Doctor and Charley meet the *real* Turpin... or not?"**

GALAXY FORUM

Send your letters to... Galaxy Forum,
Doctor Who Magazine, Brockbourne House,
Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.

E-mail: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or visit the **DWM** Facebook page at www.facebook.com

»Letter of the Month...

Last night I watched *Turn Left* – and the sheer quality of the writing blew me away! The careful plotting, the emotion underlying the events in a Doctor-less universe, and how Donna changed from a selfish, loud and ultimately lonely individual into the most important woman in creation... all were brilliantly realised.

The grim, dystopian evacuee society post-London destruction was reminiscent of the classic TV film *Threads*, the mass evacuation of citizens and their billeting chillingly real. And we even ended up feeling sorry for Donna's mum! All this and the return of Rose Tyler, the Bad Wolf denouement and the setting up of what looked set to be the most awesome climax to a series yet!

Of course, it goes without saying that Catherine Tate's acting was superb – but if Bernard Cribbins doesn't win heaps of awards for his understated but oh-so-poignant portrayal of Donna's grandfather Wilf... well, then there's simply no justice in the universe – or any universe come to that!

NICK MAYS DONCASTER

For his letter, Nick wins a DVD of Donna and Wilf in *Doctor Who* Series Four Volume 2, out now from 2entertain.

"The stars are going out!" Donna (Catherine Tate) and Wilf (Bernard Cribbins) in *Turn Left*.

"Has there ever been a better *Doctor Who* story than *Turn Left*?"

Phew! What an incredible series it's been! Your comments on *Midnight* and *Turn Left* follow. But first, your thoughts on Steven Moffat's latest story...

■ THE FOREST OF FEAR

Of all the spooky elements in *Silence in the Library/Forest of the Dead* (and God knows there were plenty!) Steven Moffat *really* gave me chills with the little girl, and the idea that the Doctor and co might all be in her head... We know it's all made-up anyway, but the concept of our favourite Time Lord ending up trapped in somebody's (our?) imagination was... *is*... difficult to shake off.

DAVID MACGOWAN MANCHESTER

Mr Moffat you have scared me once again! Your monsters are truly terrifying. I may be 17, but you still had me scared so much that I didn't get to sleep for a full two-and-a-half hours after I had gone to bed! It took me that long to reassure myself that the shadows weren't full of the Vashta Nerada. You *really* had me scared, for longer than I was after I saw the Weeping Angels in *Blink*! Sir, I applaud you. Just keep on writing such good scripts when Russell leaves and we'll all be happy!

VIKKI CARROLL MANCHESTER

On 31 May my nine-year-old brother flatly refused to go to bed. On 7 June he ran yelling from the room and hid in the bathroom. Mr Moffat, I am lost in admiration and I want to be like you when I grow up!

KAREN KITCHING YORK

I think my favourite scene of the story may have been at the end when Donna's 'husband' couldn't shout out to her. I can't wait to see River Song reappear. But I'm wondering – will the Doctor become involved with her because he really likes her, or just to keep the time stream intact?

JONATHAN HAYDEN MANCHESTER

The entire sequence featuring the 'Data Ghost' with its eerie dream logic and endlessly replicated children was fantastic. And the revelation of Miss Evangelista's distorted face (which made me jump even though the sun was still out) was the single most unnerving thing I've ever seen in *Doctor Who*!

CHRIS KILBY LANARKSHIRE

Miss Evangelista. Yikes!

Thanks to Steven Moffat I had a terrible nightmare filled with scary ladies dressed in black Victorian dresses, their faces covered by veils. I don't think I've ever had a more terrifying nightmare since I was five, when I used to dream about being chased by Daleks (blame my dad for that as he made me watch *Daleks: The Early Years* on VHS. After that I was scarred for life).

RHIANNON RAINSFORTH MANCHESTER

What an excellent story. I loved the way the second part all went off-kilter at the start, leaving me exclaiming "What? Why? When? How??" I was glued to my armchair! If these episodes are a taste of what is to come in Mr Moffat's era, we are in for such a treat! Mind you, I bet all those folk who thought the big reveal was going to be Professor River Song being the Sixth and Seventh Doctor's Time Lady foe, the Rani, feel right silly sausages now!

HAMISH BELL NEWCASTLE

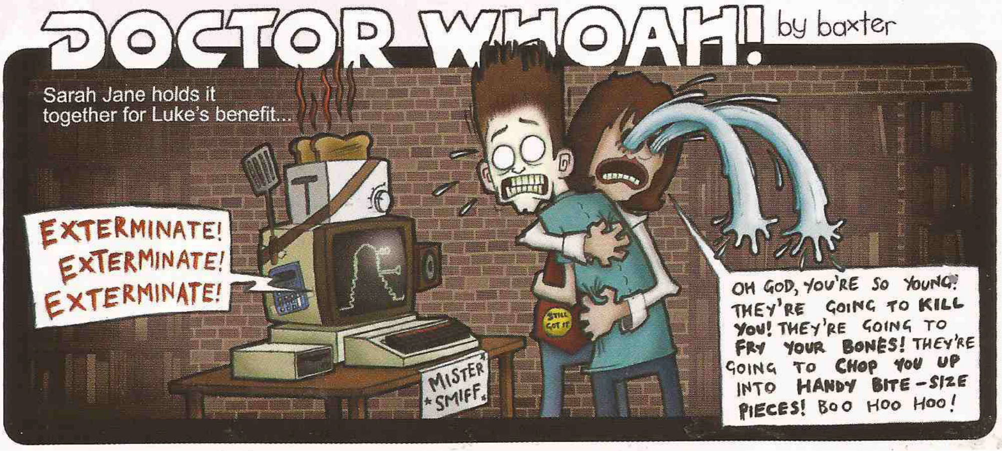
What I personally loved was the suggestion that the Doctor's future will be every bit as epic as his past. I think we're very very lucky to have the Moff in line to take over as *Doctor Who*'s showrunner. The series will only be limited by his imagination, which, as we've seen, appears to be virtually limitless...

RICHARD MORRIS LEEDS

■ PLAY FOR TOMORROW

Midnight was without doubt the most powerful piece of drama ever to go out in the name of *Doctor Who*. It was proper edge-of-the-seat stuff and totally gripping. Here was *Doctor Who* showing monsters that adults could be scared of and couldn't fail to believe in – ourselves. Of all the episodes of *Doctor Who* that have

DOCTOR WHOAH! by baxter


Sarah Jane holds it together for Luke's benefit...
EXTERMINATE! EXTERMINATE! EXTERMINATE!
STILL GOT IT
MISTER SMIFF
OH GOD, YOU'RE SO YOUNG! THEY'RE GOING TO KILL YOU! THEY'RE GOING TO FRY YOUR BONES! THEY'RE GOING TO CHOP YOU UP INTO HANDY BITE-SIZE PIECES! BOO HOO HOO!

WE ALSO HEARD FROM...

ANDREW TOMLINSON: "Somebody needs to lock the Reapers, and the Trickster and 'his brigade' in a room for half an hour. Then see who comes out the other end alive..."

JOANNE WOOD: "What a pity that *Doctor Who's All-Time 100 Greatest Death Scenes* feature in **DWM** 393 didn't appear a few issues later. Poor Miss Evangelista's chilling demise in *Silence in the Library* would surely have make the final cut!"

been produced in the twenty-first century, this one was the easiest to imagine being produced in the black and white era – except that it would have been something like a *Play for Today* by Nigel Kneale or Dennis Potter. Quite simply the best reason to own a TV in 2008 thus far.

DAVID RICHARDS CAERDYDD

In the previous story we had a monster that was entirely created by lighting. In *Midnight* we had a monster created entirely through sound! I'm still creeped out. This was so simply done – reminiscent of *Quatermass*, or some of *Sapphire and Steel*'s weirder moments – and yet has had more of an effect on me than an army of Daleks ever could.

ANDREW WILLIAMS LEICESTER

I've been trying to work out why *Midnight* left me feeling unsettled. It's taken a few days of gazing into space at work, but I got there. Having been a viewer for well over 30 years, seeing the Doctor (surely the *ultimate* definition of a hero) so powerless and afraid seems to have struck a nerve in my subconscious.

WARREN FARR FACEBOOK

Wow – how tense was that episode? I loved it, and thought it was just so typical of how we as humans behave in a crisis – all shouting and talking over each other, then getting scared and looking for the nearest point to place blame. And that's what scared me the most.

JUSTIN THOMAS MANCHESTER

Funny how a great writer can take a simple idea and turn it into a very effective story. The idea of learning through repetition is hardly new, but add the twist that a creature can not only catch-up but actually *predict* what you're going to say is pretty creepy, especially when it takes away your ability to move at the same time. And superb performances from David Tennant and Lesley Sharp – she'll be getting my vote for best actress in this year's poll!

BRIAN BATE LONDON

Now, will you turn to page 59 and vote in the poll, or read on? Choose wisely...

WAS LEFT ALL RIGHT?

WOW, WOW and thrice WOW! *Turn Left* was the most thrilling 45 minutes of my life (no kidding)! Catherine Tate rewarded my absolute faith in her, Billie Piper did her best 'textbook enigmatic' performance yet and I developed a sudden and profound loathing of beetles of any size. The one bad point of the whole episode? The fact that I will no longer be able to turn right at a junction without breaking out in a cold sweat!

STEPHANIE WHITNEY EMAIL

The scariest monster of all? Biff Cane (Daniel Ryan) tries to dispose of the Doctor (David Tennant) in *Midnight*.

Has ever been a better *Doctor Who* story than *Turn Left*? There has certainly never been a bleaker episode. The actors' performances were so good I didn't even notice that David Tennant wasn't there. I will put my neck on the line and say that in a few years time this will be recognised as the finest achievement of the series bar none.

DAVID PEARCE FACEBOOK

What an exciting episode *Turn Left* was! I thought it was so clever the way that all the alien visits to Earth were incorporated and how things were so much worse because the Doctor wasn't there to save the day. I nearly cried when they said the Doctor was dead, but I don't believe that he wouldn't regenerate. After all, in the 1996 TV Movie, he regenerated after being killed and stuck in a freezer!

ELLIE BELCHER MIDDLESEX

The Doctor's future best friend, River Song (Alex Kingston).

UNLUCKY FOR SOME?

I love the latest series and I think David Tennant is the best Doctor ever. However, I've noticed that out of all the Doctors that there have been, the Tenth seems to be having a particularly bad time. First he lost Reinette in *The Girl in the Fireplace*, then Rose at the end of Series Two. In Series Three, he fell in love with Nurse Redfern and had to leave her, and then had to watch the Master die at the end of *Last of the Time Lords*. In *Voyage of the Dammed*, he lost would-be companion Astrid, and in Series Four (which, as I write, isn't even over yet) he has had to sacrifice 20,000 people in *The Fires of Pompeii* and witness the deaths of his own daughter and River Song. I think this has made the Tenth Doctor a very dark character. I do hope that he gets some more upbeat episodes very soon.

JAMIE BENHAM (16) EMAIL

GOOD BAD WOLF!

I just want to say well done to the graphic design team behind the covers of **Doctor Who Magazine**. A few months ago you really made the cover design much funkier – and you made me crack up when I saw the whole of **DWM** 397 was covered in the words 'Bad Wolf'! It was really clever how you did that, so well done.

EMILY NAZER (14) EMAIL

That's all for now – your views on the series finale next issue. Meanwhile, if you've a question about any aspect of the latest series, let us know – the Matrix Data Bank might have the answer! And as we approach DWM 400, why not share with us *your* memories of the Magazine...?

ON THIS MONTH

25 YEARS AGO

DOCTOR WHO
MONTHLY
CONVENTION SPECIAL

Tom Spilsbury fishes out his copy of **DWM** 79, from July 1983...

» Pertwee Back!

'Success, joy adulation!' were the opening words of *Gallifrey Guardian* in **DWM** 79, under the headline 'Pertwee Returns'. This, however, was not news of the Third Doctor's return in the forthcoming 20th anniversary Special, *The Five Doctors*, but instead the revelation that a copy of the 1974 episode *Invasion* had been discovered and returned to the BBC archives. The instalment (Part One of the story titled *Invasion of the Dinosaurs* for Parts Two-Six) had been wiped by the BBC shortly after broadcast, and the returned print was a black-and-white film recording of the episode. The discovery meant that 129 *Doctor Who* episodes were still missing from the BBC archive. Today, 25 years later, that total has been brought down to 108. In the words of **DWM** 79's news story: 'Over to you.'

» Pin-Ups!

Nyssa
100
years on

'Every day we get letters asking for pin-up pictures or posters of Tegan (Janet Fielding) and Nyssa (Sarah Sutton),' **DWM** stated in issue 79. 'To quench your thirst we asked the girls to pose together just for the Monthly. We don't want to hear another word on the matter.' We suspect that readers were not best pleased by the poses shown, however, which depicted the girls '100 years on' as seen in the 1983 serial *Mawdryn Undead*. What a swizz!

» Longleat Chaos!

CONVENTION

Elsewhere in **DWM** 79, there was a report on the *Doctor Who – 20 Years of a Time Lord* weekend held at Longleat in Witshire in April. The event, infamous for the amount of queuing involved, left many fans hoping for autographs disappointed. 'But if one stops to consider,' pointed out **DWM**, 'even if the stars signed one autograph every five seconds withoit stopping to say hello or ask a name, the session lasted from 10.00 to 18.00 hrs. So at five seconds a go, it is still only possible to sign 720 an hour, 5,760 a day with no tea breaks!' Nevertheless, the celebrations were viewed as a massive success – 'A unique event and a milestone in the history of television,' concluded **DWM**.

» Top of the Polls!

Also in the issue were the results of the 1983 Season Poll. Coming top of the pile was Christopher Bailey's *Snakedance* with 20% of the vote, while the wooden spoon went to Terence Dudley's *The King's Demons* with 13.5%. The Best Villain category was won by the Black Guardian, so brilliantly portrayed by Valentine Dyall – although 'Tegan managed to collect three votes in the above category!' How rude...

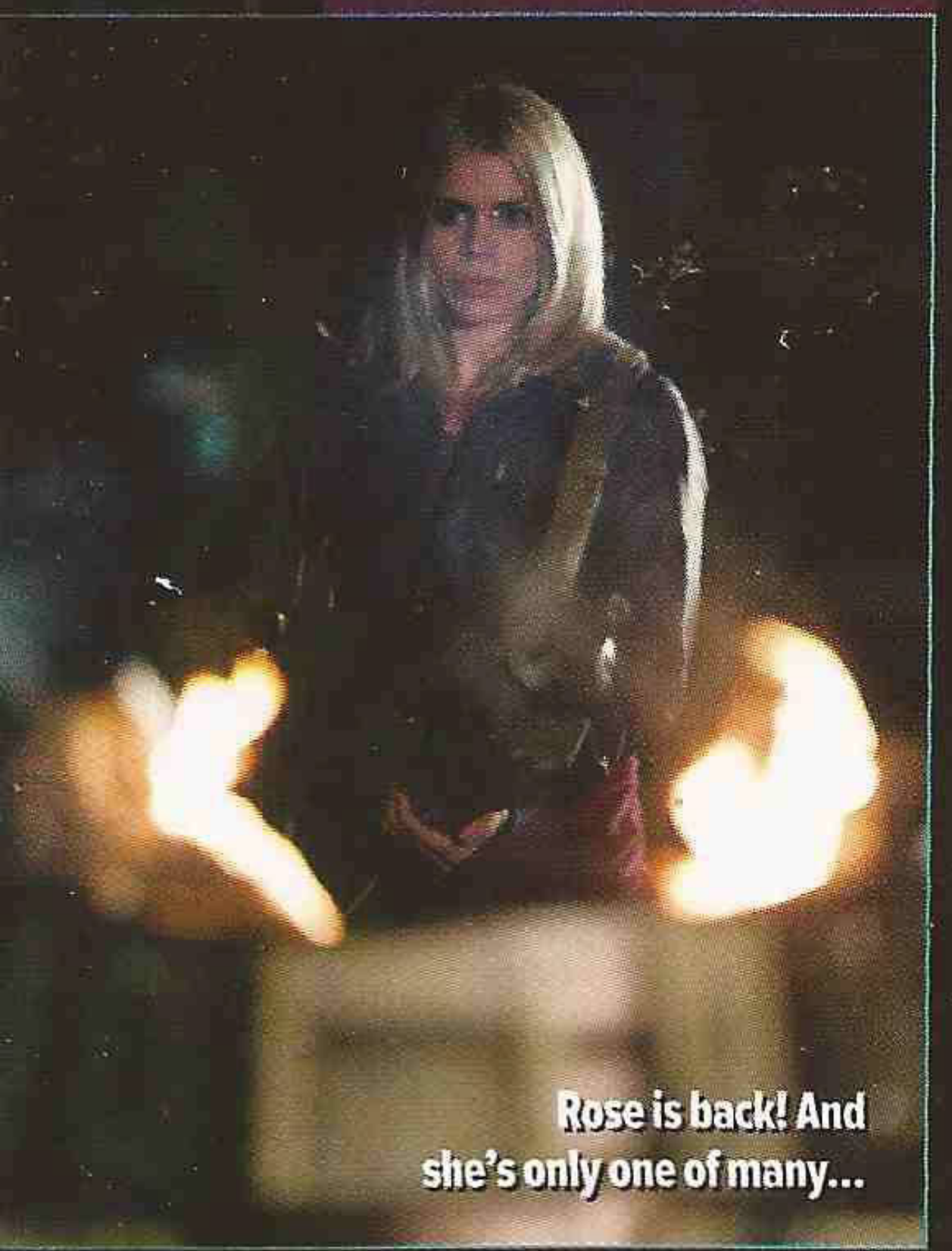
DOCTOR·WHO
ACCESS ALL AREAS!

“everybody’s talkin’”

THE CAST OF THE FINALE: IN THEIR OWN WORDS • BY BENJAMIN COOK

Russell T Davies is sitting on the sofa in a Cardiff editing suite, crying. Next to him, Phil Collinson is dabbing his eyes with a tissue. He too has been in tears. “I need a lie down,” he admits. Meanwhile, Julie Gardner is thanking her lucky stars that she’s wearing waterproof mascara. Is this just another day in the office? Not quite…

One hour previous, and the three producers of *Doctor Who* sit down for their very first look at Episode 13, *Journey’s End*, with finished score and completed visual effects. It’s Friday, 20 June 2008. Deep in the bowels of BBC Cardiff, on a cinema-sized screen… the Doctor almost regenerates! Jackie Tyler fires a whacking great sci-fi gun. “Now where the hell is my daughter?” Torchwood is suspended in a Time Lock. Daleks speak German. “Sonst werden wir Sie exterminieren! Sie sind jetzt ein Gefangener der Daleks!” The TARDIS goes down the dumper. A Doctor is born, stark-staring naked! Captain Jack is exterminated. “Escort them to the Vault. They are the playthings of Davros now.” (Is this the best line in *Doctor Who* ever? **DWM** says: yes!) Davros goes barmy, in a black leather straitjacket. “This is my ultimate victory, Doctor! The destruction of reality itself!” Gita from *EastEnders* is turned to dust. The Doctor’s soul is revealed amid more flashbacks than a season of *Lost*. (Jabe! Lynda-with-a-Y! Mrs Moore! The Face of Boe! Astrid! Jenny! River Song!) More aborted countdowns than a NASA launch party. Dalek Caan betrays his Lord and Creator. Donna Noble fulfils her potential as the most important woman in the whole of creation. K9 and Mr Smith get it on. And then the music soars, the chorus sings, and Jackie Tyler stands well back, as the Doctor and his companions, heroes one and all, fly planet Earth back home.


Rose is back! And she’s only one of many…

> “WE LOVE ALL THESE PEOPLE! THE FACT THAT WE PULLED OFF THIS GREAT REUNION IS A HUGE TRIBUTE TO THEM ALL.”

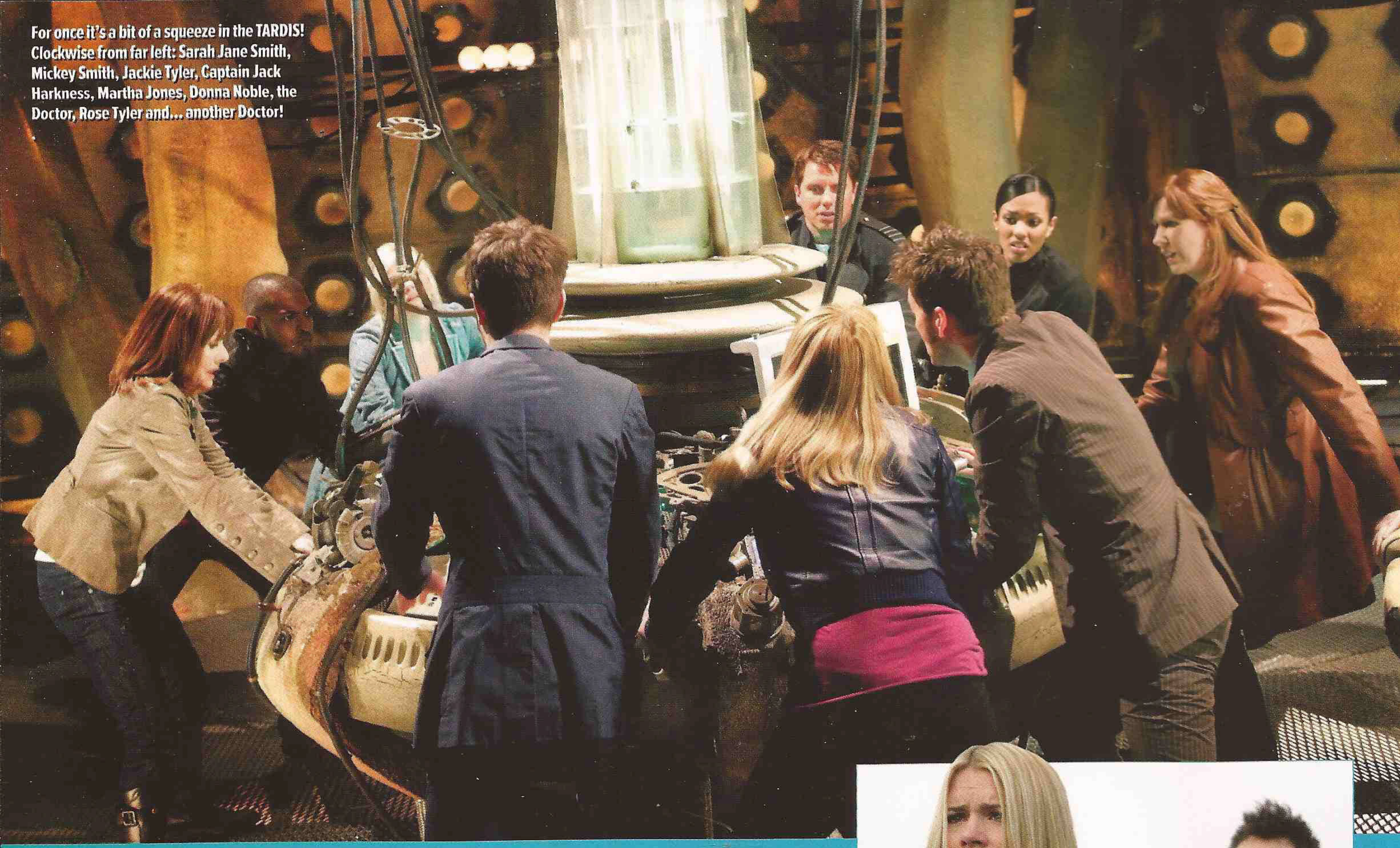
It’s at this point that *Doctor Who*’s executive producer, Julie Gardner, loses it completely and begins to blub. (Despite this, she asks for the flying-Earth-back-home scene to be rewound and replayed. Twice.) By the time that the Doctor leaves Rose on Bad Wolf Bay, producer Phil Collinson is reaching for the Kleenex. Russell T Davies, the writer of this episode and the series’ showrunner (so he’s only himself to blame), holds out the longest… but then Donna suffers a human/Time Lord metacrisis. “She was better with you,” Wilf tells the Doctor, as he returns her home to Chiswick, with her memories wiped for good, and Russell joins his fellow producers on the sofa, crying. The saddest, boldest ending to a series of *Doctor Who* that there’s been in a long while.

The Daleks plot and scheme aboard the Crucible. (We want to know if they have a snooker room.)

Davros gets ready for his grand entrance.

“It’s a hard exit, that one,” Russell tells **DWM**. “In some ways, it’s merciless. I mean, as a fan of the Doctor – which Donna undoubtedly is – imagine forgetting him! Imagine that happening to us! Dear God, life would be empty, and so much duller. But it had to happen. The point is, all these brilliant people come together to save the universe, but a price has to be paid. You can’t have everyone sailing off into the sunset. I couldn’t kill anyone – seriously, imagine the awful, unending tonal shift, on a Saturday night, if I had – but this is possibly worse. She’ll never know how wonderful she was, how glorious her life could be. Forever. Oh God, it’s sad!”

Is the idea to make each series finale more spectacular than the last? Where is there to go from here?! “We like to make things bigger and better each year,” admits Russell, “partly because I think that’s the way a child’s imagination works. Imagine if the last *Harry Potter* book had been low-key, with Harry battling only to pass his exams! Kids would have been up in arms. And me too! At the same time, with every year, the production team becomes wiser and more agile. This year’s finale hasn’t got a bigger budget; we’ve just learnt how to spend better. Back in Series One, when Dalek ships attacked the Earth in *The Parting of the Ways*, it had to happen off stage. This year, we got to see it properly. Oh, and it’s beautiful. I like a finale to have scale, and ambition, and impossible things happening, with a whacking great cliffhanger in the middle – and this year’s was massive!” ▶



For once it's a bit of a squeeze in the TARDIS! Clockwise from far left: Sarah Jane Smith, Mickey Smith, Jackie Tyler, Captain Jack Harkness, Martha Jones, Donna Noble, the Doctor, Rose Tyler and… another Doctor!

In the Cardiff editing suite, Russell and Julie have just realised that this is, officially, Phil's last day as producer. "I've had more send-offs than Liberace," he laughs.

"You're Liza Minnelli!" hoots Julie.

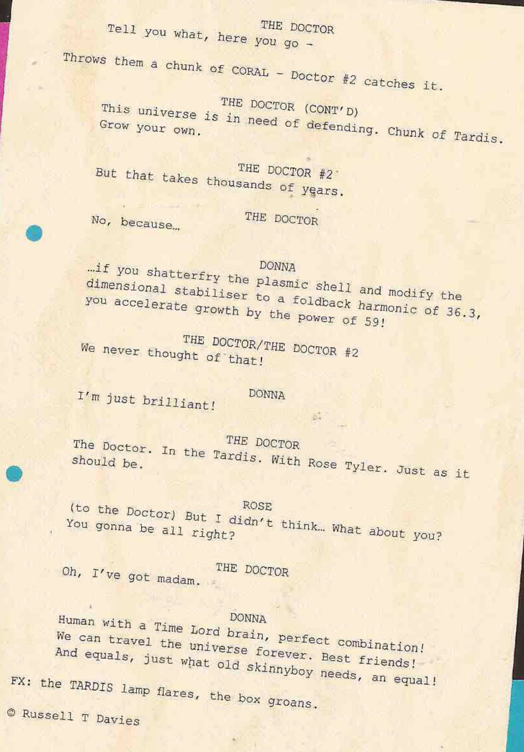
"I've always thought that Phil doesn't get enough recognition," says Russell. "A lot of producers are desk-bound, but they're by far the most effective when they're a strong presence on set, monitoring performances and monsters and props, making sure that the drama is being captured, and forging a strong, healthy relationship with the director to ensure that the right stuff is getting on screen. Phil has done all that with such energy and good grace, and with such a profound love of *Doctor Who*, that it takes my breath away. I know how lucky I am. Imagine the work Phil had to do, the planning that went into getting all that cast back. Seriously, think of the technicalities. All actors are freelance and normally get cast in something just a couple of weeks before filming begins, so any one of these returning guests could have been signed up for *EastEnders*, or *Cranford*, or whatever, at the drop of a hat, ruining our plans. Plus, when we ask them to be free in six months' time, we don't pay them for that six months; we have to fly on luck, on goodwill, on serious planning. But I think the goodwill paid off, in the end. We love these people, and never lose contact with them – we've been texting people like Camille [Coduri] and Noel [Clarke] ever since they left, which is rare for a TV show – and the fact that we pulled off the great reunion is a tribute to them all."

Rose's final scene at Darlig Ulv Stranden was originally a little longer…

What's more, **DWM** was there throughout filming, keeping up with the Joneses (Martha, Francine, Harriet and Ianto), the Smiths (Mickey, Sarah Jane, Luke and Mr Smith, and even the Doctor at one point) and a host of Tylers and Nobles, as well as the odd Mott, Cooper and Harkness. This, then, is one of **DWM**'s most ambitious projects ever: over the following 28 pages, we present exclusive interviews with the entire regular and returning cast of *The Stolen Earth* and *Journey's End*. Find out which former companion had to have an injection to stop her vomiting. Discover whose bottom to hold onto in a crisis, and whose gave Catherine Tate a shock. Learn which actress is happy to "mug away in the background." And establish who would win in a Dalek Crucible-based farting competition. This, faithful reader, is the Class of 2008…

GROW YOUR OWN TARDIS

"This sequence was cut from *Journey's End* for the drama's sake," explains Russell T Davies. "It survived until the very last edit, until Julie, Phil and I all admitted that it was making the Bad Wolf Bay scene too long and complicated. There's already enough going on, with two Doctors, parallel universes, dimensional retroclosures; the creation of an extra TARDIS overbalanced things and made your mind wander away from the main plot. It felt like an odd little tangent, in the middle of some vital material. Also, despite having written it myself, I always had doubts about making the growing of another TARDIS too easy. Of course, if you want, you can still assume that this dialogue was said, and that Doctor Number Two and Rose are now sailing through the Milky Way together. The scene will be in the Series Four box set deleted scenes, available in November, so you could argue that it did actually happen!"



THE DOCTOR
Tell you what, here you go -

Throws them a chunk of CORAL - Doctor #2 catches it.

THE DOCTOR (CONT'D)
This universe is in need of defending. Chunk of Tardis.
Grow your own.

THE DOCTOR #2
But that takes thousands of years.

THE DOCTOR
No, because…

DONNA
…if you shatterfry the plasmic shell and modify the
dimensional stabiliser to a foldback harmonic of 36.3,
you accelerate growth by the power of 59!

THE DOCTOR/THE DOCTOR #2
We never thought of that!

DONNA
I'm just brilliant!

THE DOCTOR
The Doctor. In the Tardis. With Rose Tyler. Just as it
should be.

ROSE
(to the Doctor) But I didn't think… What about you?
You gonna be all right?

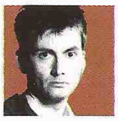
THE DOCTOR
Oh, I've got madam.

DONNA
Human with a Time Lord brain, perfect combination!
We can travel the universe forever. Best friends!
And equals, just what old skinnyboy needs, an equal!

FX: the TARDIS lamp flares, the box groans.

© Russell T Davies

David Tennant



HEY, MR BROWN • THE DOCTOR

A sad farewell. Sniff! Blub!

The Doctor claps eyes on Rose for the first time in a good long while. Mind that Dalek!

It’s Wednesday, 27 February 2008. In the Nobles’ living room, in the heart of Chiswick – or, more accurately, in Cyncoed, one of Cardiff’s most affluent suburbs – *Doctor Who* regulars David Tennant, Catherine Tate, Bernard Cribbins and Jacqueline King are filming their last ever scene together. Leaning forward in an armchair, while Wilf and Sylvia sit on the sofa, the Doctor explains why he brought Donna Noble home. “It’d be nice if we could see both of the Doctor’s eyes,” says Phil Collinson, peering at the camera monitor.

“Well, he’s in quite a dark place right now,” reasons David.

“It’s a fantastic shot,” agrees the director, Graeme Harper.

And then Donna walks in, as normal as can be. “I was asleep! On my bed! In my clothes! Like a flippin’ kid! What d’you let me do that for?” She clocks the Doctor. “Don’t mind me.”

As Graeme calls “Cut!”, Bernard wipes a tear from his eye. “Really, really good,” says the director, approvingly.

Compare this to the last three series finales, and you might well conclude that *Journey’s End* has quite a downbeat *dénouement*. “Well, maybe,” considers David, when **DWM** catches up a few weeks later, during filming of the 2008 Christmas Special, “but it’s epic in its scale, yet domestic in its tragedy. I think that’s what Russell does so brilliantly, and what *Doctor Who* does so brilliantly, actually. The whole universe can be under threat, the stakes can be as high as it’s possible for stakes to be, and the Dalek plot ends with the biggest of all bangs… but then that’s followed by a scene in a living room, a scene that’s about loss and heartbreak and missed opportunities. I suppose it’s downbeat, but I don’t think downbeat is a bad thing.” **DWM** suggests that it’s the bravest of all of Russell’s series finales. “Yes, it is brave. You’re right. It has an emotional punch, and it allows the loss of Donna to be felt – because she’s become such a major presence in the show and in the Doctor’s life. It’s good to feel the cost of losing that. It’s proper drama, isn’t it?”

Does he miss Catherine? “I do. Very much, yeah. It’s weird still being here, filming the Christmas Special without her. But I’ll see her again. She’s a big part of the show. I think what she did with Donna is so, so brilliant, so affecting, and funny, and sad. She fills every moment on screen with unexpected things, and I’m so glad that I got the chance to do all those stories with her.”

To be reunited, in the finale, with several of his former co-stars must have been a real thrill, too? “Over the three years I’ve been here, I’ve consistently had a really good time, so all we were doing was bringing together all the people that I’ve had a good time with. It’s as though it were written just for me! I think everyone genuinely loves the characters that they play, so were just keen to be part of it, to be playing those characters and to find out how those characters get on. That was interesting. There were some big personalities in there. Everyone sort of bounced off each other.”

To top it all, sparring with Davros fulfilled a personal ambition for David. “Well, it was the last big *Doctor Who* monster, wasn’t it?” You’ve had all the rest? “Yes, I kind of have. Had ’em all, done ’em all, beat ’em all! It was great. Julian Bleach gave an incredible performance – so focussed and chilling, even at the readthrough. He did the readthrough all subdued, so you got that wonderful kind of creeping menace, and he saved his Hitlerian rants for when he was on the studio floor. When it all came together, you got the full Davros nightmare. Beautifully realised. Lovingly redesigned. I don’t know how much Julian studied the old Davros tapes, but you could see that he knew what he was doing. At the same time, he didn’t feel constrained not to introduce a bit of Julian Bleach madness. He was terrific. Best monster yet, I’d say.”

DATA EXTRACT

Name The Tenth Doctor (brown suit!)
First appearance *The Parting of the Ways* (2005), although his first full episode – complete with brown suit – was *The Christmas Invasion* (2005)
Quote, Unquote “Oh, Donna Noble. I am so sorry. But we had the best of times. The best. Goodbye.”

> “I’VE HAD SUCH A GOOD TIME. IT’S AS THOUGH IT WERE WRITTEN JUST FOR ME!”

Catherine Tate

ALL THESE THINGS I'VE DONE • DONNA NOBLE

Production on *Doctor Who* has ground to a halt. Tools have been downed. Cameras abandoned. And for why? Because make-up artist Steve Smith has arrived on set, in the Nobles' living room, carrying a mongrel puppy dog called Jack. "What is it?" asks Bernard Cribbins.

"It's a dog," explains Steve.

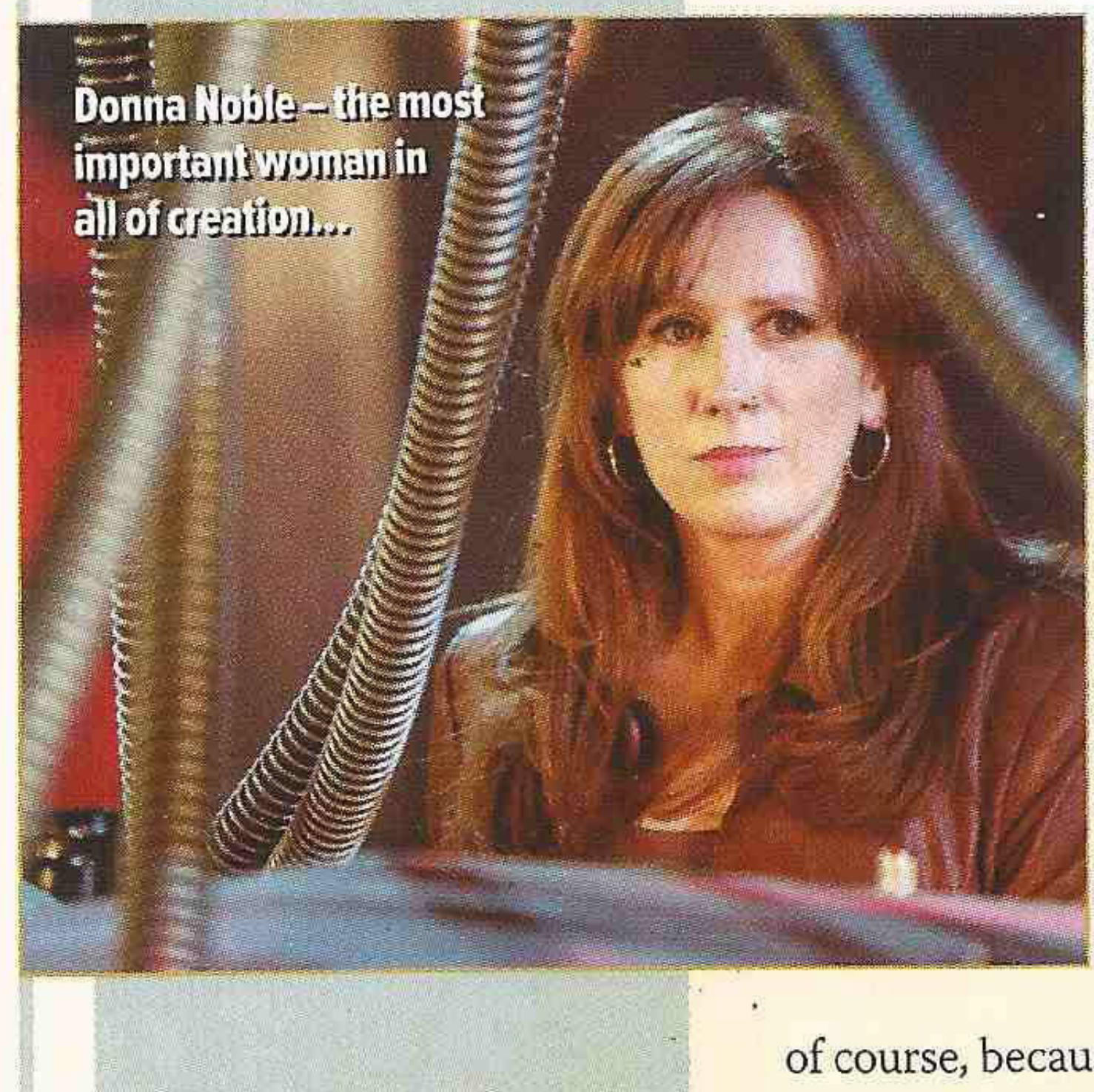
"Well, I can see that."

He belongs to the lady across the road. "She just threw it at me," explains Steve, "and said, 'Catherine would like to see Jack, wouldn't she?'"

"Oh, I do, I so do," coos Catherine Tate, taking Jack in her arms.

"Can we get all puppies off set!" pleads Simon Morris, the First Assistant Director. But no one is listening.

"Aww, he still smells of his mother's womb," says Catherine, taking a sniff.



Donna Noble – the most important woman in all of creation...

"That's disgusting," exclaims David Tennant. "Just wait til he pees on you."

"Nah, I couldn't have a dog that's smaller than a cat," reasons Catherine. "He is lovely, though."

"Tell people it's a hamster," suggests David. Meanwhile, across the room, Phil Collinson is ripping up today's shooting schedule.

"I think it's brilliant in its conception, actually," Catherine tells **DWM**, when we ask her what she makes of Donna's tragic departure, "because the tragedy is that she remains unchanged by it, by her travels with the Doctor. After all that, she doesn't have her memories. Is it Caan who keeps saying, 'One of them must die'? Yes, well, one of them does, of course, because Donna dies. The Donna that she *became* dies. She changed over the 13 episodes, but, as the Doctor says to her family, that Donna is dead. I think it's so clever, because she's not in danger, she hasn't been put in physical danger, but the tragedy is that she's blissfully unaware of all these wonderful adventures. It's so painful. When Bernard says, 'But she was better with you,' that really resonates, because she was. I got to be something other than the stroppy, noisy bride. I was so thrilled every time I got a script to see what changes Donna was going through, and how she had been affected by what she was doing, so I hope it hits the right notes when she leaves. It's just so sad."

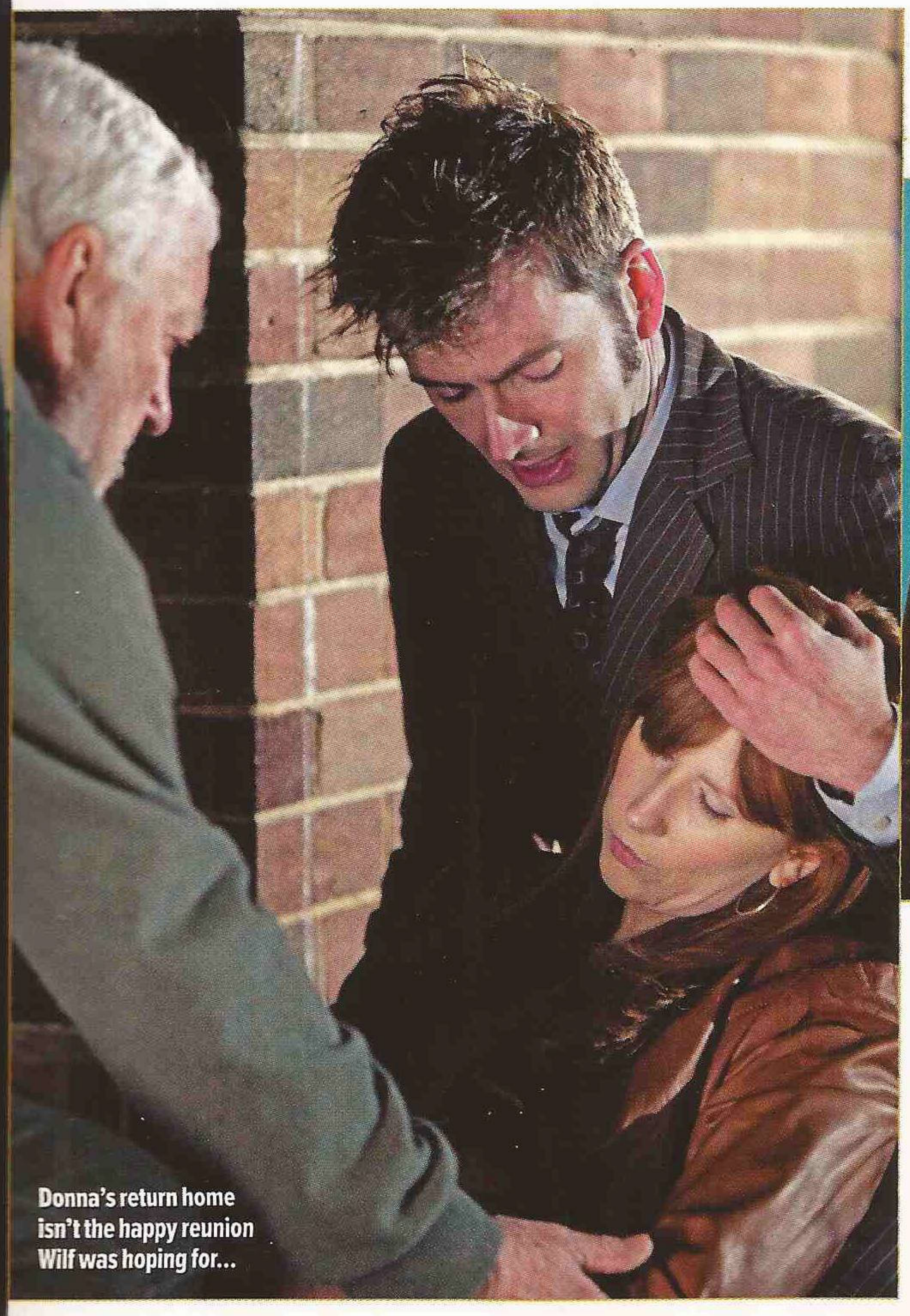
DATA EXTRACT

Name Donna Noble
First appearance *The Runaway Bride* (2006)
Quote, Unquote "You can hug me if you want. No, really, you can hug me."

Will the kids be able to cope with such a gut-wrenching conclusion? "I don't know, actually. Who can tell? I suppose so. But then it's not as though you see her lying dead in the road or whatever... hmm, which actually, in one of the episodes, you do. Yes, I guess we're testing quite a lot of reactions, aren't we?"

It's Friday, 7 March 2008. At Cardiff's Upper Boat Studios, on set in the Dalek Crucible (eagle-eyed viewers might spot that the Crucible walls are lined with bookshelves from The Library, recycled from *Silence in the Library/Forest of the Dead*), there's a distinct end-of-term feel... if you went to school with a menagerie of Daleks, a half-man, half-Dalek nutjob in a strait-jacket, and a gaggle of the Doctor's former companions. Now, on a recent edition of *Friday Night with Jonathan Ross*, Catherine claimed that she thought the Sontarans "ran on electricity." So how is she faring with the Daleks? Is she aware that there are – whisper the words – people inside?

"I'm aware of that," she laughs, "but rather confusingly they actually *do* run on electricity as well, don't they? Once you get over the fact that there are men stuck in there, and it's quite hot and they must be cramped, it's great being on set with Daleks. And Julian is wonderful as Davros. At one point, in a rehearsal, he did some long speech, and someone said something back to him, and he just went, in his Davros voice, 'Am I bovvered?!' He came up to me afterwards really apologetic, but it was fine. People think it's like 'don't mention the war'! It's so funny. It's like there's a perception that I think that I'm the only person who can say those things. I don't think that ever. So many people ask me in interviews, 'How difficult is it for you not to launch into your catchphrases?' I get asked that regularly. 'What was it like on set? Did you launch into your catchphrases?' I just think, what kind of a bore do you think I am?! Do you really think I'm regaling my co-stars with various versions of my catchphrases? In the Dalek Crucible, at four o'clock in the morning, I'm like, 'C'mon, everybody, what a f***ing liberty!' Oh pur-lease, nothing could be further from my mind!"



Donna's return home isn't the happy reunion Wilf was hoping for...

Donna Noble – human being! – at the Shadow Proclamation.

> "I WAS **SO THRILLED** EVERY TIME I GOT A SCRIPT, SO I HOPE IT HITS THE **RIGHT NOTE** WHEN DONNA LEAVES. IT'S JUST **SO SAD!**"

"Right, so we see Freema spinning a Dalek," says Billie Piper, alias Rose Tyler, "and that's when me and Lis [Sladen, who plays Sarah Jane] decide to grab one too?"

"And when they spin," wonders David, "aren't they going to smack into each other?"

"Yes, can we rehearse this?" requests Barnaby Edwards, the chief Dalek operator.

This is the sequence of Donna taking control of the Crucible. On the take, Barnaby keeps spinning, and spinning, and spinning. "Sick bag for Barney, please," requests Simon Morris.

"Ladies and gents," says Graeme, "when the Daleks start going potty, you're delighted, congratulating one another, loads of energy!"

"Can I ask a question?" says Catherine. ("Oh God, she's off again," teases Captain Jack actor John Barrowman.) "When I'm doing this," – and she flicks some switches on the central console – "can I do *this*?" And she back-kicks one of the levers.

"She's stealing your thunder, dude!" John says to David.

"All my best bits," David nods.

"I love John Barrowman," states Catherine. "Oh, he's such a quiet man. You literally have to tease him out of the trailer. You really do. He's so reluctant to get on stage and get in front of the camera. He's so reluctant to drop his pants at any given moment!"

DWM thought that Elisabeth Sladen was the only person he hadn't flashed...? "Is that right?" laughs Catherine. "We had to do a radio interview at – was it Capital or somewhere? David and I went into one studio, and they asked me, 'Could you do an ident in one of your character voices?' I said, 'What, just off the top of my head?' I had to make up this ident on the spot... and in my direct line of vision, through the studio window, was John's bare bum pressed up against the glass!" And how do you respond to that? "I don't know," she shrieks. "You just have to get your focus – and think to yourself, he's a terribly genteel young man, really. It's his way of showing support."

"Shall I read in Catherine's lines?" asks Simon, before the rehearsal of the next scene in the Crucible.

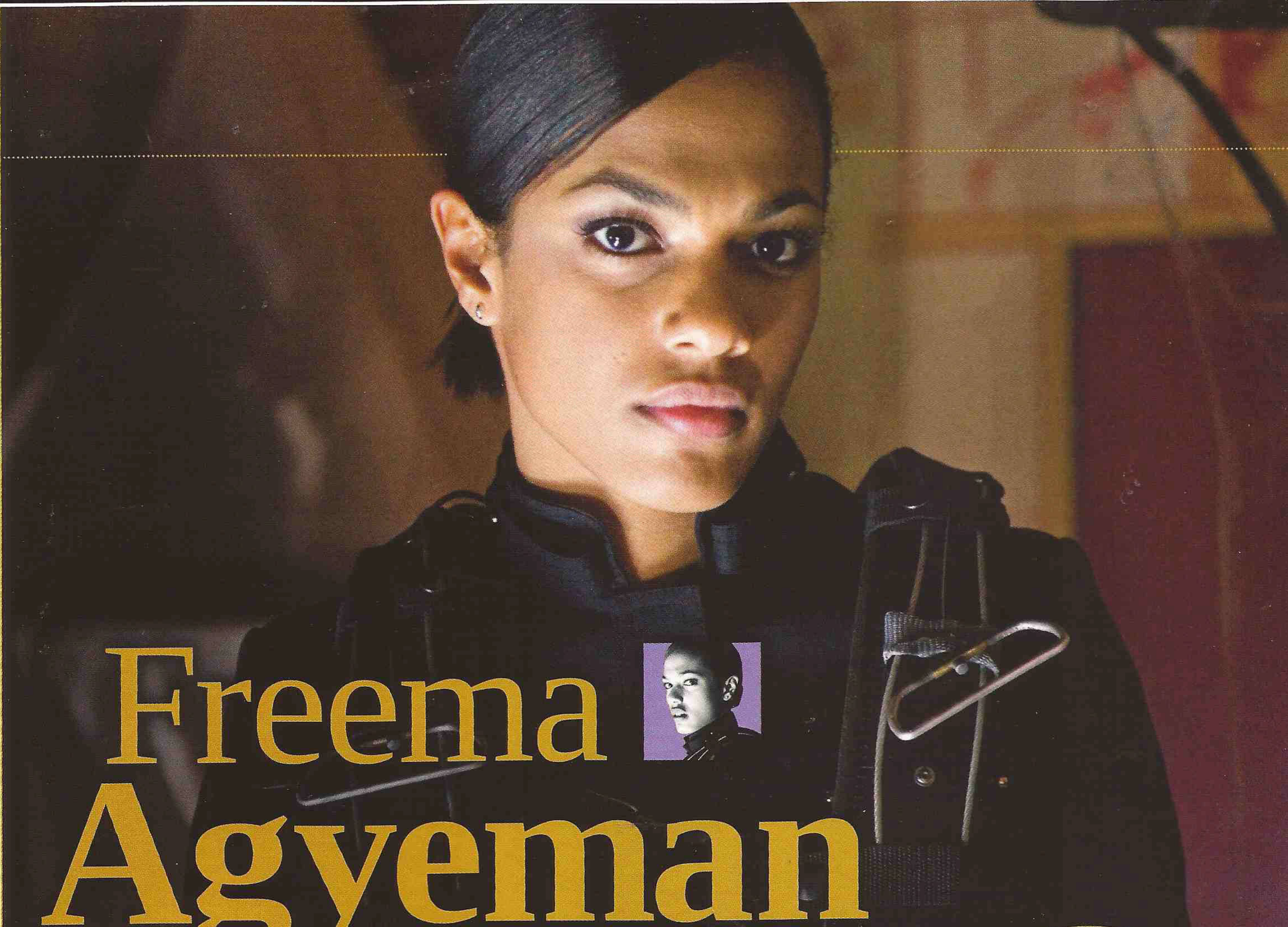
Billie smiles. "I think I prefer the way Catherine does it."

"She's unique, actually," nods Elisabeth. "She's absolutely unique."

"She *is* brilliant," agrees Graeme. "She's a great actress. Her and David together, they're incredible."

"It's a much better story to say someone was difficult to work with," Catherine tells **DWM**, "than to say, yeah, everyone got on really well... but that's what happened on *Doctor Who*. There were no egos. I don't think I've ever worked with people with serious egos, so it's not in my experience to draw on. Also, I know David, and he'd said how lovely they all are, all of his companions, so I had absolutely no worries." As for David himself: "He's absolutely brilliant. He's a proper actor. He's the kind of actor – my favourite kind – where we both think we know what each other is going to say next, or how they're going to deliver a line, but then he says it and you think, ahh, I didn't know you were going to do it like that! That's brilliant! There's nothing predictable about him. Everything is surprising, and fresh, and brilliant. It's a cliché, but he's so generous as an actor. David is not an actor that's out for himself. He's utterly aware of everyone else's goals in each scene, and he'll do whatever he can to help you achieve them."

There will be more from Catherine next issue...



Freema Agyeman

SHE MOVES IN HER OWN WAY • MARTHA JONES

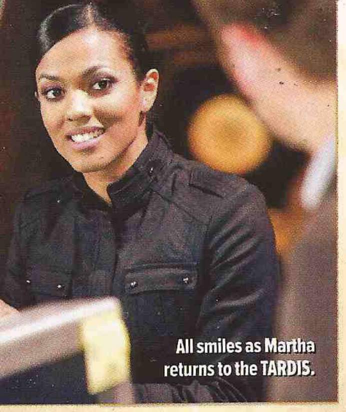
"Act natural, Freema," whispers Nicholas Briggs, the voice of the Daleks. "Pretend I'm not here."

Easier said than done. He's pointing a camcorder at her, on set in the Dalek Crucible. This is for another actor's video diary. The actor in question – he shall remain nameless – has given up shooting it himself. He's otherwise engaged, saving the universe as Mickey Smith.

"I'll do my *Playboy* pose," smiles Freema, looking directly down the lens and pouting like a pro. "No, I won't do my *Playboy* pose… unless I'm getting paid!"

Nicholas nods. "Same here."

Freema laughs. Then Freema trips backwards over a camera cable. Then Freema swears. "Language, Freema!" teases Nicholas. "You're not on *Torchwood* now."

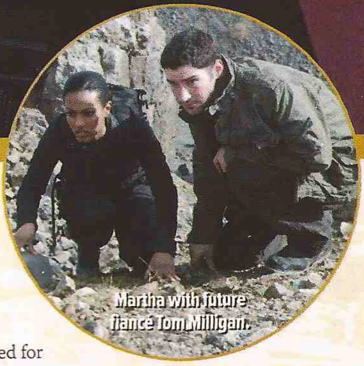


All smiles as Martha returns to the TARDIS.

After playing Martha Jones for one full series of *Doctor Who*, and then switching shows to do three episodes of *Torchwood* Series Two, has Freema had to readjust when coming back into *Doctor Who*? "You absolutely do," she says. "In *Torchwood*, the character had a different energy about her, and it's a darker, harder show, so it was right to push her that little bit further. At times, it felt like I was playing a different character. Coming back to *Doctor Who*, it's lighter-hearted, a lot more optimistic at heart, that general sort of it's-going-to-be-all-right-in-the-end vibe."

But Martha has moved on since her TARDIS-travelling days. "Her journey has been handled really, really well. In Episode 4 [*The Sontaran Stratagem*], we see her as a soldier first, but then in her white coat as a medic, because it was important to establish that she's still doing that as well. She's a doctor, but also on the front line of studying alien activity. Her duties are divided."

> "I DARE SAY A GREAT MANY PEOPLE WILL ALWAYS ASSOCIATE ME WITH MARTHA – AND THAT REALLY MAKES ME SMILE!"



Martha with future fiancé Tom Milligan.

Was Freema worried that Martha might become too gun-toting? Apparently not. "I never felt any danger of that happening. At the end of Series Three, she'd struggled for a year and travelled alone, and saw all this hardship, her family tortured… that's going to have affected her. At the same time, she's continued in her studies to become a doctor, so obviously she still has this caring side to her."

And Martha is engaged now. Did Freema stipulate in her contract that it had to be someone as dashing as Dr Thomas Milligan (played in *Last of the Time Lords* by Tom Ellis)? "Martha's not fussy," she sniggers. "I didn't stipulate, but it made perfect sense when I read it, because it was suggested at the end of Series Three, wasn't it? Together with her family, it was the one thing that tempted Martha away from the Doctor. She makes that call to Tom, and then returns to her parents' house. She would have seemed a bit fickle had it been someone else – what would that have been about? It might have sent out the wrong message!" Maybe Martha has a bit of a thing for doctors? "Yeah, she works through them! She's not bothered. But it's helped cement where

Martha and the rest of UNIT look up at the new view from planet Earth.

Freema Agyeman gets ready to activate Project Indigo.

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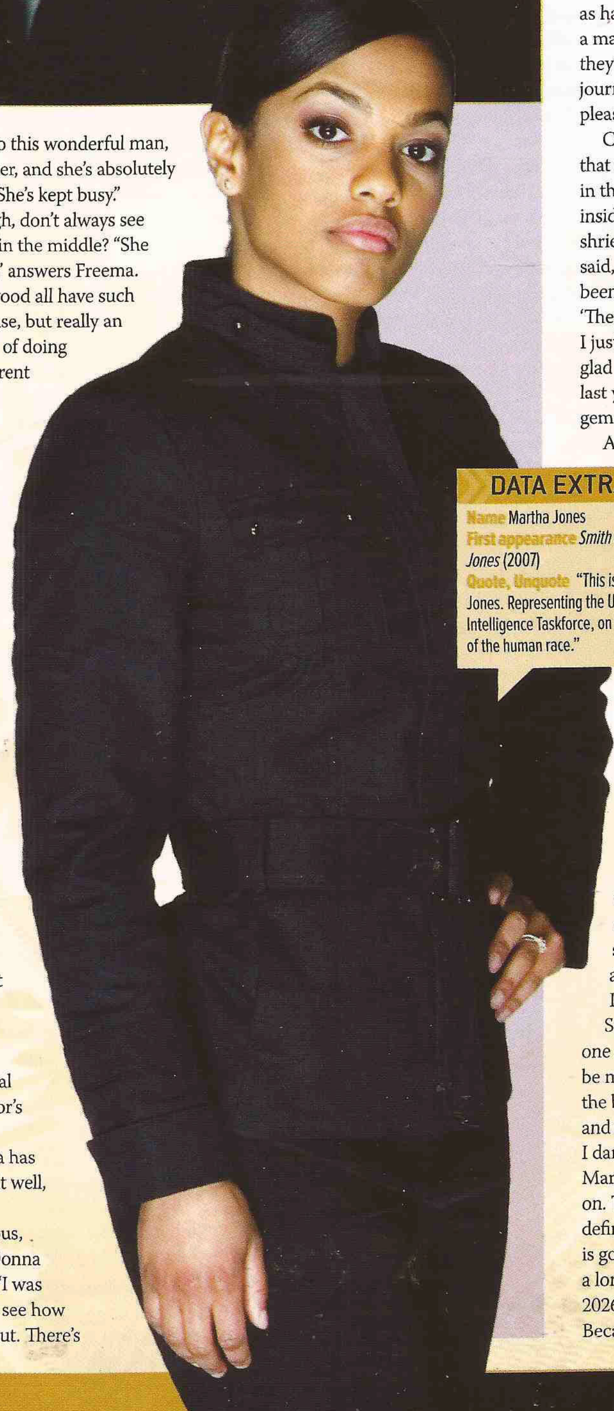


she is in her life. She's engaged to this wonderful man, she's got a great family around her, and she's absolutely thrown into her work at UNIT. She's kept busy."

The Doctor and UNIT, though, don't always see eye-to-eye. Isn't Martha caught in the middle? "She reminds the Doctor of his place," answers Freema. "The Doctor, UNIT and Torchwood all have such history, and such rivalry in a sense, but really an affiliation in that they're all kind of doing the same thing; they're just different branches." Considering that the Doctor abhors violence, he isn't exactly averse to blowing up his enemies now and then, though he chastises his doppelganger for doing exactly that to the Daleks in *Journey's End*. "I guess that's where Torchwood has a free reign – they shoot and blow things up as much as they want! Yes, it's interesting with *Doctor Who*, and that's been a running theme this series. Russell T Davies and the other writers handle it beautifully. The Doctor is this benevolent being who… not courts, that's the wrong word, but who's surrounded by violence. Wherever he goes, a certain amount of destruction follows. It's never fluffy bunnies and flowers, is it? Then again, it's not that black-and-white..."

The Series Four finale shows "how Martha and the other companions have their individual and necessary roles in the Doctor's life," explains Freema, "and as representatives of Earth. Martha has found her niche, and she holds it well, I think."

It would have been too obvious, she says, to make Martha and Donna – or Martha and Rose – rivals. "I was so excited to get the scripts and see how those relationships would pan out. There's a lot of water under the bridge with the Doctor and Martha, let alone with her meeting his new woman and his ex! But Martha is a mature character. She always has been. I would describe her as having an older head on younger shoulders. And Donna is a mature lady, and Rose is an old-hand at saving the world, so they're all too grown-up to start bickering. I've spoken to some journalists who've gone, 'Oh, there are bound to be sparks,' so I'm pleased that it wasn't obvious which way it was going to go."

Can Freema substantiate Catherine Tate's now legendary claim that they were a fortnight into filming with the Sontarans, earlier in the series, before Catherine realised that there were actors inside?! "It was very funny," confirms Freema. "She came on set, shrieking. I said, 'What have you done? What's happened?' She said, 'I thought they ran on electricity!' This poor woman had been standing on set with the Sontarans, for two weeks, saying, 'They're very short, aren't they?' She said it right in front of them. I just smiled and gave her a thumbs-up. I said, 'Catherine, I'm so glad it's you saying stupid things so that I don't have to. This time last year, it was *me* putting my foot in it.' She was knocking out gems, I tell you."

According to Elisabeth Sladen last issue, when John Barrowman first saw Julian Bleach in costume as Davros, he admitted to "getting moist". Did Freema too? "Jeez, what a question!" she chuckles. "It wasn't moistness; it was a certain stillness. When I bounded on set, I didn't know that Julian was already there, in full get-up, so I kind of stopped in my tracks and did a double-take. It's the creepiest, strangest, ugliest, but most interesting monster we've ever had. I didn't have prior knowledge of the character, but it was incredible seeing everybody else's reaction. For people like John and Lis, it was a magical moment. I was honoured to be there."

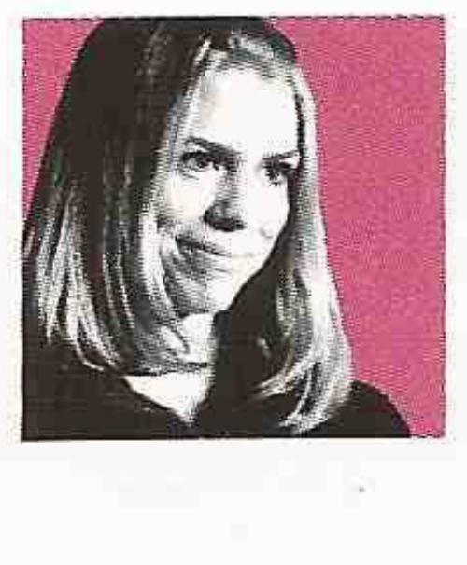
DATA EXTRACT

Name Martha Jones
First appearance *Smith and Jones* (2007)
Quote, Unquote "This is Martha Jones. Representing the Unified Intelligence Taskforce, on behalf of the human race."

Freema was just as delighted to spend a day on the finale filming with Adjoa Andoh, who played Martha's mum, Francine, in several episodes of the last series. "We've kept in touch and I see her all the time, so it wasn't bittersweet for us, but in terms of the characters… I think it's great for the audience to know that all this talk of Martha wanting to stay on Earth because of her family is for real. It's great to see Adjoa there, representing the Jones clan, even though it's a fleeting appearance. She's still very much in Martha's life. It was fantastic to act opposite Adjoa again."

So, does Freema see herself returning to the role of Martha one day? Or is this it for Martha? "I'd like to think that there will be more for Martha Jones, because *Doctor Who* has been one of the biggest experiences of my life, both in terms of my career and in terms of how it has changed my life over the last two years. I dare say a great many people will always associate me with Martha, and that really makes me smile. It means that she lives on. That's so flattering. It's an honour. I'd love to do more with her, definitely, but I don't know in what capacity, because *Doctor Who* is going through all these changes, isn't it? The 2010 series is such a long way away. But maybe something will come up for me in 2026? Maybe I'll pop back for a cameo when I'm old and grey. Because this show is going to run, and run, and run…"

Billie Piper



SOMEBODY TO LOVE • ROSE TYLER

Back to Bad Wolf Bay…

A cold and empty suburban street, at night. In the distance – a woman, walking towards us. It's Rose Tyler! The Doctor smiles. Rose smiles. The best smile. She starts to run. The Doctor starts to run. ("Should I dance as I run?" wonders David Tennant. "Can you imagine how ridiculously random that would look?" laughs Catherine Tate.) As Graeme Harper explains to Ernie Vincze, his Director of Photography, "I want to see Rose come over the hill. She needs to walk into shot – a murky figure walking towards us. It's mystical. It's the most magical moment."

"Each director brings something unique," Billie Piper tells **DWM**. "I've respected them all – and I'm not just saying that – but it's lovely when you get to know somebody a little bit better, when you've the chance to do several episodes with the same director. This is my umpteenth episode with Graeme. He's been marvellous at suggesting ways of doing things, and you don't know which one he's going to choose. I'll do one version, two versions, and number three, and let's see which way he goes. The point is, he's given me that opportunity, to play it in all three ways."

It's Thursday, 13 March. Billie, Catherine and David are filming on a debris-strewn street in Cardiff ("it's got a *Blade Runner* feel," says Ernie), with a Dalek or four, and a couple of hundred onlookers, staying up late to catch a glimpse of someone off the telly. "My friends know that I've been obsessing about him," gushes one girl in the crowd, as she watches David having his hair tousled by a make-up assistant. "He's so buff. I would."

"Is this shot on me too?" Billie asks Graeme, as she swigs water from a bottle.

"Oh yes, it's all about you," roars John Barrowman, arriving on set with a bang. "Get those teeth moist!"

Moist or not, there's no doubting that Billie looks fantastic as she legs it up the street, with a bulky sci-fi gun on a strap around her neck, as Graeme and the camera crew film her from the back of a moving truck. "Just so everyone knows," says Simon Morris, after a couple of takes, "while we're working on this point-of-view shot [of Rose running], David is going back to base to put his trousers on." These are David's special, baggy pants, to disguise the padding that he must wear for his fall to the ground, when a Dalek blasts him. Health and safety, you know…

"I'm as firm as you like down here," David boasts, on his return to set.

But Billie has a question for Graeme: "Which side is he zapped? He's only *half*-exterminated, right?"

"It'd be nice, David, if you ended up facing Billie when you fall."

"I can move him?" suggests Billie.

"And from where do I see the… creature?" wonders David, choosing his words cautiously, aware of the crowds still surrounding the set, listening in.

A crash mat is laid down for the rehearsal, along with warm blankets. "Can we have one moment's freeze, David, before you fall," says Graeme, "so we can get in the extermination effect?"

"I've got these vast trousers on," notes David. "If you linger for more than two seconds, people will be able to tell. Until that's gone," he adds, nodding towards the crash mat, "it's all slightly academic."

The mat is taken away for the actual take and the close-up shots that follow. And then it starts to rain. "Lying in the road, just as the rain starts," sighs David. "Great!"

"John, watch that your shadow doesn't come over David," says Graeme.

"Get out of my light, Barrowman!" says David, grinning up at his co-star, from the ground. "This is quite comfortable, actually."

"You can see all my bogies," points out John.

How does it feel to be exterminated by a Dalek, then? Is David over-playing it? "Not so much wincing, David," cautions Graeme.

"Do you not want a bit of that?" asks David. "That was my best acting of the night!"

"Oh, this is no time for acting," Billie assures him, as Graeme frames an extreme close-up of Rose. "I could stick my fingers right up your nose, David!"

"Like a bowling ball," he chuckles.

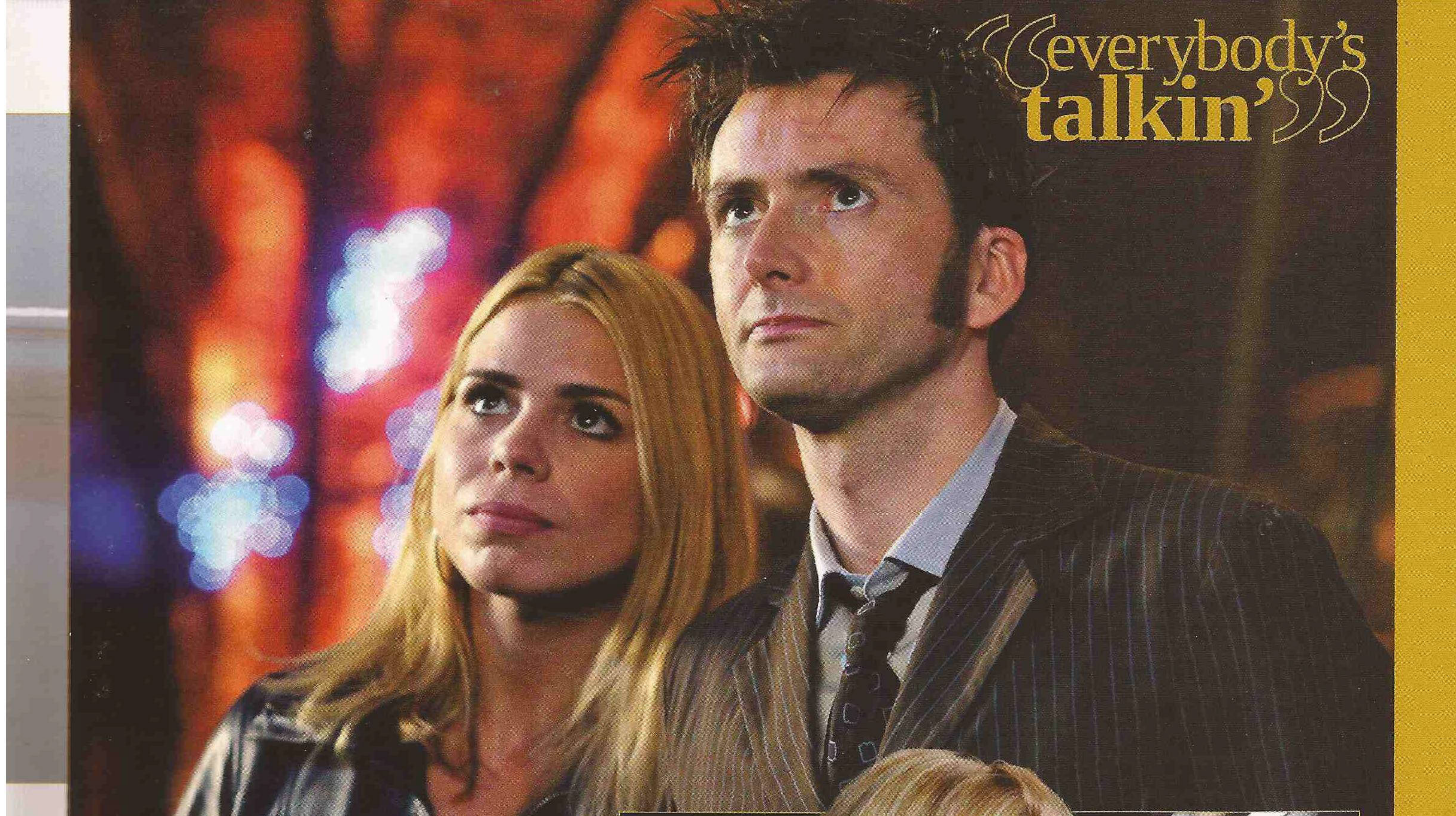
John frowns. "Have you got a moustache, Billie?"

"It's low times for Rose Tyler," she nods. "She hasn't had a waxing strip since she last saw the Earth. Razors are in short supply on the parallel world."

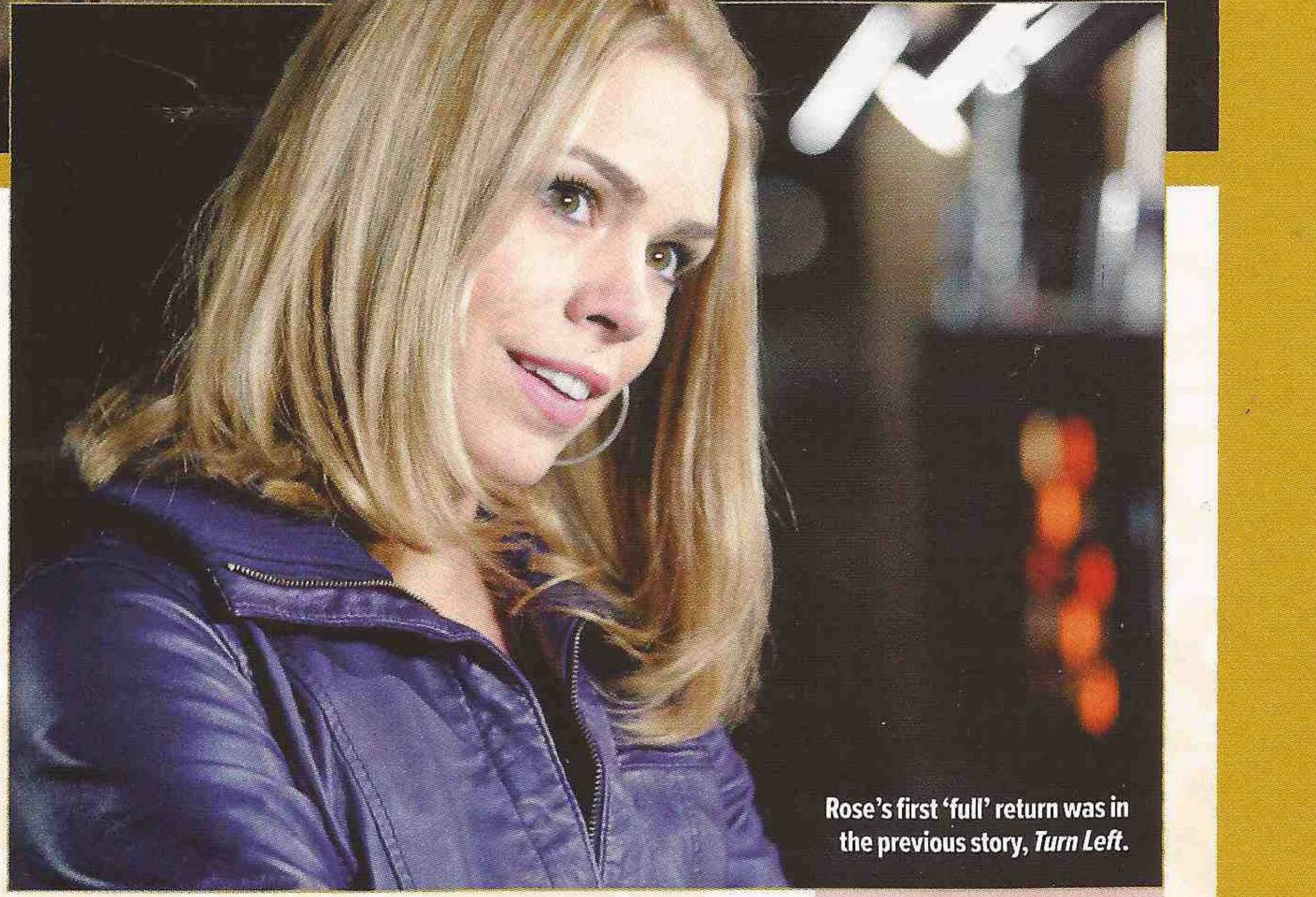
DATA EXTRACT

Name Rose Tyler
First appearance *Rose* (2005)
Quote, Unquote "Right, now we're in trouble. And it's only just beginning."

Afterwards, in the warmth of the camera truck, **DWM** has a question for Billie: when Freema Agyeman took over as Martha, in March 2007, did Billie still watch? Or was it too unsettling to see someone else in Rose's shoes? "I think it bothered me for about a day," replies Billie, "and then I just got over it. I thought I'd be a lot more jealous of Freema than I was, but I had my head in other projects at the time. I was just really pleased that the show was going on and that it was still successful. One of the reasons I wanted to come back was the chance to work with Freema and Catherine. That's been really exciting."



The Doctor and Rose are back side by side in *Journey's End* – but for the very last time…?



Rose's first 'full' return was in the previous story, *Turn Left*.

But she does admit to occasional green-eye: "They went off to Rome, didn't they?" she gasps, with mock indignation. "Why not when I was here? I bet everyone had such a good time. Why couldn't Rose have popped up in that episode instead?" **DWM** assures Billie that shooting in the sundrenched Italian capital was no fun at all. "You're lying, aren't you?" she laughs. "I can see that you're lying. I've seen the photos. Everybody was *loving* it."

It's getting on for four years since Billie first filmed on the streets of Cardiff, as Rose Tyler. In the camera truck, conversation turns to the bulky camera monitor, nicknamed 'The Beast'. It's been on *Doctor Who* for as long as Billie has. "It's a lumbering thing," she laughs.

"That's why it's called The Beast," deadpans Phil Collinson. "It's been handed down from camera assistant to camera assistant. Once upon a time, we had to lumber it up the stairs of the Powell Estate. Do you remember, Billie? Thank God we don't have to do that anymore."

Billie smiles. "Never say never."

"That estate we filmed on got wilder every time we went there," recalls David.

"It *was* a bit rough," agrees Billie. "Did you ever use the toilets there?"

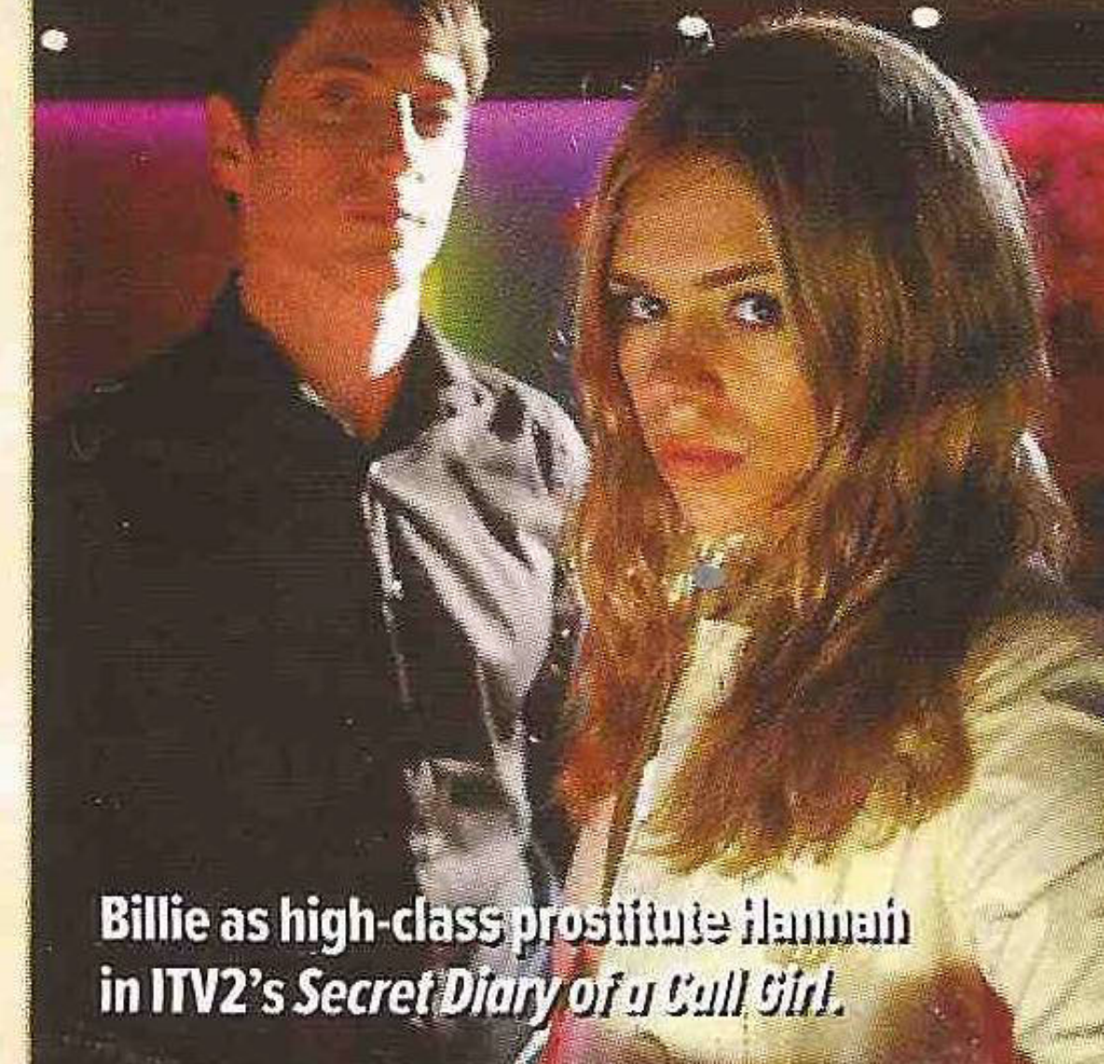
"No, why?"

"Billie had to go once," jumps in Phil. "She came out heaving. The nurse had to give her the injection that you give people who've got vertigo, to stop her being sick!"

When conversation turns to Billie's post-*Doctor Who* work, she admits that she never worried that the part of Rose might typecast her. "I didn't feel trapped," she tells **DWM**. The year after leaving, she appeared in ITV2's *Secret Diary of a Call Girl*, in which she played a high-class prostitute. The series earned some of ITV2's biggest ever audiences, but had Billie thought carefully about taking on such a risqué role, fresh from her association with a Saturday teatime, family drama? "I don't do work to win over kids, adults, straights, gays – that's not what I'm in it for. It's a personal challenge as opposed to pleasing the masses, so those things never really cross my mind until the show has aired, and then endless people point out, 'How can she do this when she's got a fanbase of six-year-olds?' I don't think you can worry about that as an actor, otherwise you'd just do the same thing forever. I couldn't do that. That's not the point of acting."

A second series of *Secret Diary of a Call Girl*, with Billie back in the starring role, began filming two months after this interview. "Sometimes, people are going to find choices that I make offensive," she reiterates, "but I'm just doing it to please myself, really. I'm sorry if that sounds mean, but that's the way I feel. Selfishly, I only do work for myself, otherwise I'd be miserable. And then I'd probably have serious self-loathing. And then I'd give up completely. I think you just have to keep moving forward, so it doesn't stifle you. You're always feeling like there's a new challenge ahead."

> "ONE REASON I WANTED TO COME BACK WAS THE CHANCE TO WORK WITH **FREEMA AND CATHERINE**. THAT'S EXCITING!"



Billie as high-class prostitute Hannah in ITV2's *Secret Diary of a Call Girl*.

John Barrowman

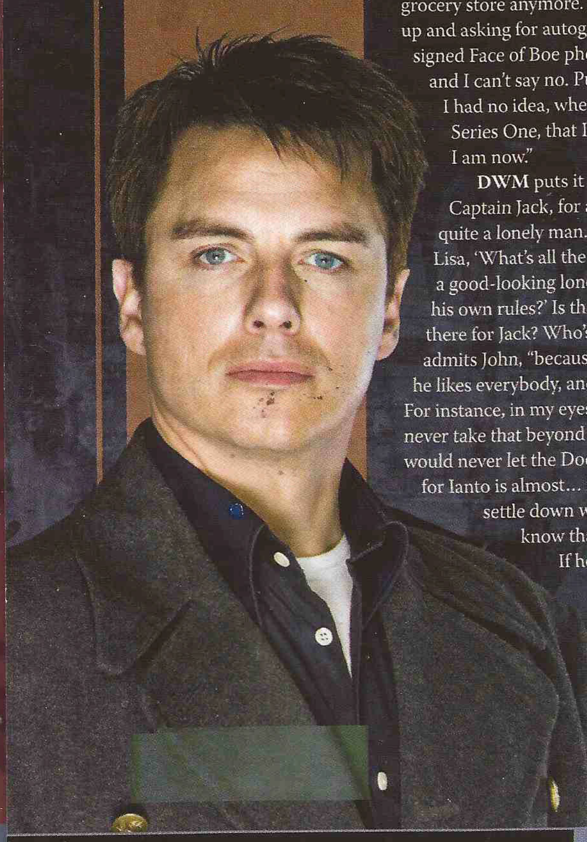
FIT BUT YOU KNOW IT • CAPTAIN JACK HARKNESS

DATA EXTRACT

Name Captain Jack Harkness
First appearance *The Empty Child* (2005)
Quote, Unquote "Just my luck, I climb through two miles of ventilation shafts, chasing life signs on this thing… and who do I find? Mickey Mouse!"

"D'you want me to tell you a secret?" grins John Barrowman. **DWM** has asked him, cheekily, whether he receives money every time the Face of Boe image is used – or approval over the action figure. "It's my voice that does the Face of Boe on TV." No! Really? "It always has been," he reveals. Is that true? "Yeah!" See, you learn something new every day. "But I don't get any money," he continues. "I do have a Face of Boe figure, though. I have all the character dolls, because I collect them. I keep them upstairs in a cabinet."

Captain Jack Harkness – and the character's legacy – means a great deal to John. "It's changed my life," he acknowledges, during a break in filming on the Dalek Crucible. "I can't even go to the grocery store anymore. I mean, I still do, but I get people coming up and asking for autographs. I've even signed Face of Boe photos. People ask and I can't say no. Put it this way, I had no idea, when I was doing Series One, that I'd be where I am now."



DWM puts it to John that Captain Jack, for all his front, is quite a lonely man. As Bart said to Lisa, 'What's all the fuss? He's just a good-looking loner who plays by his own rules?' Is there someone out there for Jack? Who's 'The One'? "I've never analysed that," admits John, "because what helps me play Jack is the fact that he likes everybody, and his love for each person is different. For instance, in my eyes, he does fancy the Doctor, but he would never take that beyond infatuation. As he said to Martha, he would never let the Doctor know. On the other hand, Jack's love for Ianto is almost… it's kind of lustful. But I don't think he'd settle down with Ianto. He might do, but he'd let Ianto know that he [Jack] has to play around on the side. If he'd commit to Gwen, however, he knows that he'd have to commit completely. That's what makes him fearful of going there. She'd let him flirt, but he could never afford to do anything more with anybody else.

"I think Jack fancies Martha, too. He likes her tenacity, her in-your-face-ness. He likes her because she'll spat with him. When he says something flirtatious to her, she'll turn around and say, 'You haven't got it yet, Jack? You're still sitting on the fence? You're waiting for it, huh?' She'll be snappy with him. There are all these different elements of love… even with Toshiko, although it was more of a fatherly kind of love with Toshiko and Owen, I think. He was guiding them. That's why it was so devastating for him to lose them. So… to answer your question, I don't think Jack has 'The One'. I don't think there's a single person that he'd settle down with. He's a rogue. Plus, he's immortal – that's why he doesn't commit. He always loses them. He outlives them. They die. He watches them get old. That bothered him in Series One [of *Torchwood*], but now he's come to terms with that, I think… so he just sleeps around!"

> "I THINK JACK DOES **FANCY THE DOCTOR**, BUT HE'D NEVER TAKE THAT BEYOND **INFATUATION**. HE'D **NEVER** LET HIM KNOW!"

Filming on this year's *Doctor Who* series finale has, says John, been a boisterous affair, with so many past and current regulars on set at the same time. Last issue, Elisabeth Sladen expressed her relief at not having glimpsed the infamous Barrowman 'member'. Would John care to comment?

"No way am I going to whop it out for Sarah Jane Smith," he laughs. "It'd be like whopping it out for the Virgin Mary! Actually, I did try, but she was looking the other way." She must have known what you were up to. "Yeah, I think she deliberately turned away."

Oh, and in the light of John's earlier revelation that he's not just the face, but also the voice of Boe: "Hah! I'm lying!" he cries, exploding with laughter. "I just wanted to see your reaction. Ha ha ha! As a fan yourself, you were going, 'OH MY GOD!' It's not my voice, but I would love for it to have been. The fans would wet themselves if it were true."

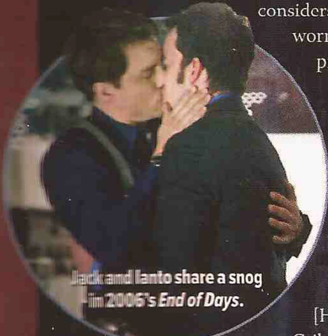
And with that profundity left hanging in the air, John Barrowman heads back to the Dalek Crucible to face yet another extermination…

Gareth David-Lloyd

SMART DRESSED MAN • IANTO JONES

It's Thursday, 21 February 2008, and Gareth David-Lloyd – alias Ianto Jones – is lounging in Captain Jack's chair, in Captain Jack's office. Puzzlingly, Captain Jack himself has buggered off to assist the Doctor, leaving Gwen Cooper and Ianto Jones at Torchwood HQ to fend for themselves. Is it slightly unsettling, asks **DWM**, to be filming *Doctor Who*, but still on the *Torchwood* set? “At first, it felt a bit strange,” admits Gareth, “but it's only taken a short time to get used to it. Eve [Myles, who plays Gwen] is here, of course, and John has been here too, for some of it. Burn and Naoko not being around is the weird thing…”

Torchwood's Owen Harper and Toshiko Sato, played by Burn Gorman and Naoko Mori respectively, were killed off in the emotional Series Two finale *Exit Wounds*. This is Gareth, Eve and John's first time back on set since then. “It's difficult when you've worked with people that closely, for a long period of time, and then suddenly they're not there anymore,” Gareth considers. “You miss them. But I'm not worried as far as the show goes. The producers and the writers know what they're doing.”



Jack and Ianto share a snog in 2006's *End of Days*.

Last Friday, Gareth attended the readthrough for *The Stolen Earth* and *Journey's End*, in London. He reports that it was “crowded” and “quite bizarre, especially having people like Penelope Wilton [Harriet Jones] there, and Bernard Cribbins, who I watched when I was a little boy. That was nerve-racking. I still get lost for words and a bit shy – yeah, star-struck. Once the reading got underway, though, I really enjoyed it.” Does anyone get star-struck over Gareth? “It doesn't happen that often, to be honest. Well, it happens quite a lot around Cardiff. It takes me by surprise when I'm in the supermarket, shopping. But it's never annoying. It's flattering.”

In between the first and second series of *Torchwood*, Ianto seemed to discover a hitherto unexploited knack for one-liners. Um… so what happened? “It was a lucky coincidence,” Gareth laughs. “In Series One, Ianto was much more into himself, so the one-liners were few and far between. By Series Two, he'd got no secrets, his personality came out, and I think the writers enjoyed giving him lines that other characters couldn't get away with. Not all the best lines were mine, but I got my fair share.”

Is Gareth as witty in real life? “My sense of humour is the same, but I don't think I'm as quick off the mark.”

And Ianto's wit, suggests **DWM**, is now as sharp as his suits. Can we expect more impeccable menswear in Series Three? “Wait and see! I'm more of a jeans and t-shirt kind of man myself,” admits Gareth, “unless the occasion calls for me to dress up smart; then I can be just as particular as Ianto.”

Five minutes later, and Gareth and Eve are shooting the scene where Ianto and Gwen hold on for dear life as the Doctor's plan kicks in and the Earth is dragged back from the Medusa Cascade to its rightful place in the universe. “Have we lost all gravity?” Gareth asks Graeme Harper.

“Um…” After some thought, Graeme opts for: “Yes. So hold on for all you're worth. It's terrified and happy, all at once. Can you hold onto this?” he wonders, pointing at a computer terminal.

“I think I should hold onto this,” laughs Gareth, grabbing Eve's bottom. In the event, he settles for the desk. “This is desk romancing,” he announces, straddling it and holding on tight. “You slut of a desk!”

“This is the last time they ask for special ops,” splutters Eve. “You'll be taken back to the remedials, Gareth. You'll have your own room, all padded.”

“I've never felt so ridiculous,” Gareth tells **DWM**, after several more takes of ‘desk romancing’ and some serious whooping, “but you just have to throw yourself into it, whether you're acting against green screen, pointing a weapon at a Dalek, or mounting a desk and yelling. You do sometimes think to yourself, I do this for a living?! But then you have to focus on the job in hand, and that's playing the character as convincingly as possible. Hopefully, we won't look too ridiculous in the final cut.”

DATA EXTRACT

Name Ianto Jones
First appearance *Torchwood* episode *Everything Changes* (2006)
Quote, Unquote “No broken bones. Slight loss of dignity. No change there, then.”

The dependable Ianto Jones – secretary, Paul O'Grady fan, and expert coffee-maker.

Eve Myles

LOCAL HERO • GWEN COOPER

In the Torchwood Hub, armourer Faujja Sing is showing Eve Myles and Gareth David-Lloyd how to load a machine gun. A Dalek stands in the doorway, just itching to be shot at. "Elbow out or elbow in?" wonders Eve.

"Can I shout 'Screw you, you ugly Dalek'...?" asks Gareth.

"No," says Graeme Harper, "it's a kids' show. Look, if this is dangerous, we won't do it, but I'd love it if you, Eve, could throw the gun to Gareth."

Eve looks nervous. "Is that safe? It's not loaded, I suppose..."

"We've got to look convincing," adds Gareth. "Gwen and Ianto have handled machine guns before, so I'm nervous of looking like *I* haven't."

"When I read it in the script," Eve tells **DWM**, "that Gareth and I would be firing at a Dalek, I almost fainted! We've had half an hour's training in the car park – we've done a couple of rounds. We're used to handling handguns, but not machine guns. Still, once you've fired one gun, you've fired them all. But the first time I did it, in *Torchwood*, when I'd never held a gun before in my life, I was really frightened."

The battered Torchwood sofa is shifted to one side, to give Eve and Gareth some legroom. On the first take, there's a lot of fumbling as Eve struggles to retrieve the machine gun magazines from her back pocket. "Sorry about that," she says. "When one is pulling bullets out of one's arse, it is quite complicated." The second take is better...

"She feisty, isn't she?" marvels Graeme, watching Eve let rip with a full-on war cry as she fires. "I wouldn't want to meet her down a dark alley, with a gun!"

It's hard to believe that Eve was once a sweet, unassuming nineteenth-century servant girl way back in the 2005 *Doctor Who* episode *The Unquiet Dead*. Thank God for spacial genetic multiplicity, eh?

"I played Gwyneth," she remembers, when **DWM** asks her about it, "and it was a beautiful part. It was fantastic. Four years later, to be playing a character who's connected to Gwyneth, to be a relation of hers, is just incredibly clever, I think. It was never on the cards as such, but something in the back of my head always said that they were going to be connected somehow."

Meanwhile, Gareth is tickled by a scene description on today's call sheet. Apparently, the cliffhanger resolution at the top of *Journey's End* sees the Torchwood Hub sealed off by a 'time warp'! "Let's do the time warp again," he sings. Who can blame him?

In fact, he and Eve must do the 'time warp' again and again and again, as Graeme requests just "one more" take, at the end of every take. Presently, it's because a stool is in the wrong place, for continuity. Or something. "Does it matter?" shrugs Eve. "There are cables and debris *everywhere*."

"Maybe," suggests Gareth, "the pterodactyl knocked the stool?"

Over time, have Eve and Gareth got more confident about making suggestions on set? "I can only speak for myself, but I always enjoy a fresh eye coming in with suggestions," she says, "and an actor's input, when you're working this fast, is just

DATA EXTRACT

Name Gwen Cooper
First appearance *Torchwood* episode *Everything Changes* (2006)
Quote, Unquote "I'm going out fighting. Like Owen. Like Tosh. How about you?"

Two of Torchwood Cardiff's finest: Gwen Cooper and Captain Jack Harkness.

Gwen Cooper stands side by side with Ianto Jones to protect the Earth...

Gwen has spent the last two years working with Captain Jack Harkness and the Torchwood team.

> “WHEN I READ IT IN THE **SCRIPT** THAT WE WOULD BE **FIRING** AT **DALEKS**, I ALMOST FAINTED! WE’RE USED TO **HAND GUNS**, BUT NOT **MACHINE GUNS**!”

helpful, really. I’m always willing to learn off somebody else. On *Torchwood*, we’re so used to having new directors come in on each block anyway, you get kind of immune to having new people there. This is a different programme, so I’m all ears to what Graeme has to offer, and then you can agree or disagree. There are no rights or wrongs. He’s a director, at the end of the day. His job is to direct me. We have to be on the same performance level as the other five or six stories that are going on in this particular episode. One can’t be in *Kill Bill* and the other in *Bambi*!

“Yesterday, I got really confused,” she continues, “because I’m on the *Torchwood* set, but the performance has to be different for *Doctor Who*. It has to be a little more heightened, a bit bigger, so you have to adapt – a different way of processing it. It has been difficult, but I’m really enjoying it. My number one motto is ‘Have as much fun as you possibly can.’ We work such long hours, so it becomes tiresome if you don’t have fun. It becomes quite a struggle. You’re absolutely shattered by the end of the day.”

For Eve, as for Gareth, shooting on the Hub today has brought back poignant memories of the final scenes of *Torchwood* Series Two, in which Toshiko and Owen bit the dust. “When we filmed that last sequence, as John and I were packing away Tosh and Owen’s stuff, we did it in one take, because we couldn’t bear to do it more than once. We couldn’t even rehearse it. It was too raw, emotionally. Even when Toshiko was dying, and we did that scene with Naoko – oh, it was heartbreaking.”

Wonderfully, though, the ending was kept a surprise; it didn’t leak out in advance. “There were no spoilers, which made the impact even greater. I don’t know how we managed to pull that off.”

To what extent has *Torchwood* taken over Eve’s life? “Filming the programme consumes your life – seven months of it. I’ve only got enough energy to do *Torchwood* for that period of time, because you have to give 110% in every scene, in everything that you do. You go home, you learn lines, you wake up, you come to work… basically, our life is in the Hub. You don’t see much of your friends or family. Your buddies are the people you work with. Signing up for something like *Torchwood*, you don’t realise the size of it – and the whole marketing of it, of course. I’ll never get used to that. I intend to do this job for the rest of my life – not *Torchwood*, but being an actor – but I will never get used to the extras, all the interviews, all the press, all the merchandising, the business that comes from the product that is *Torchwood*. That’ll always have the wow factor for me, I think.”

Importantly for Eve, the success of *Torchwood* is doing her home country of Wales a world of good. “Russell T Davies has been brilliant in saying, ‘This is set in Cardiff. It’s not set in a parallel universe, or London, or Manchester, or New York. Look how fantastic Cardiff is.’”

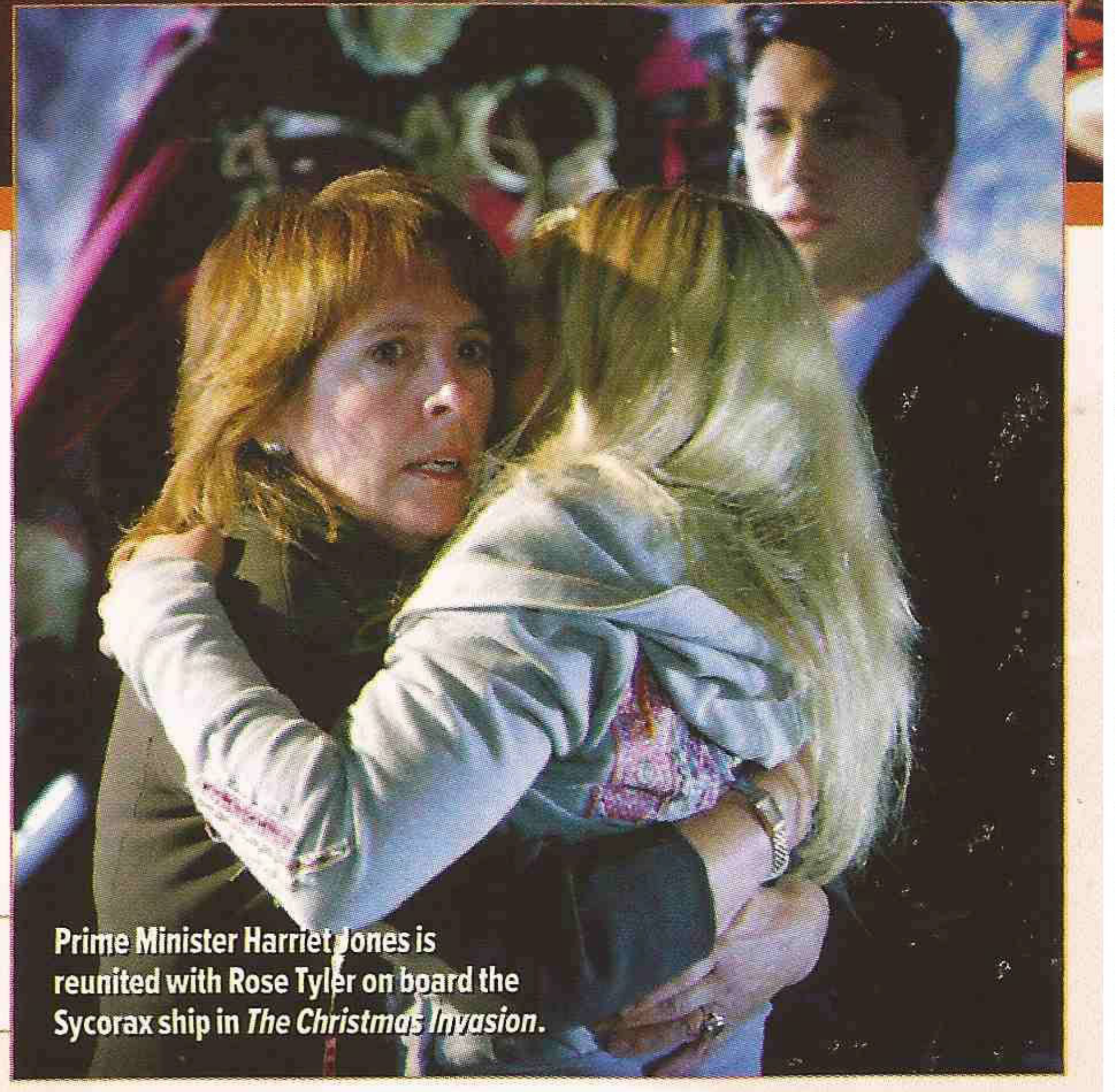
It’s made to look beautiful, isn’t it? “Well, we don’t do anything to make it look beautiful. That’s what it is. There are no special effects on it. Those are the seas we have, those are the mountains we have, that’s the city we have. This is Wales, and we’re proud of it. We’re showing it off to its best. And you’ve Welsh accents on TV, you’ve a Welsh crew, but also tons of people coming from London to live here, because they’re working on these three massive productions – *The Sarah Jane Adventures*, *Doctor Who* and *Torchwood*. We’re very proud. We’re over the moon.”

Eve as Gwyneth (Gwen’s great great auntie or something?) in *The Unquiet Dead*.

A fair few people visit Roald Dahl Plass, in Cardiff Bay, just to stand on the step by the fountain, hoping that they’ll descend to the Hub below. It’s become a popular tourist attraction in itself. “I go jogging around the Bay,” smiles Eve, “which I call ‘on the roof’, because it’s the roof of the Hub. I’ve always got a beanie on, and I’m running along, and I see people, of all ages, standing on that step, stamping it! It’s heart-warming when you see that – the kids gathering there, having their pictures taken. I’ve been down, me and my partner, and I get stopped and asked for autographs or to pose for photos. It’s brilliant. I love it, and I’ll never stop enjoying it. I ache for it. I miss it, actually. When we finished Series Two, for weeks and weeks afterwards, we were all on the phone to each other. I have so much fun, and I’m so proud of the work that we do. It’s the best job I’ve ever had.”

Penelope Wilton

HAVING A BLAST • HARRIET JONES



Prime Minister Harriet Jones is reunited with Rose Tyler on board the Sycorax ship in *The Christmas Invasion*.

“So, the Daleks will glide in, turn to face her, and then… murder her,” reiterates Graeme Harper, his tone belying a smidgen too much glee.

“NO!” screams Phil Collinson. “SHE ESCAPES! I've told you, she's not dead. I can't bear the thought that she's dead.” It's Tuesday 18 March 2008, and former Prime Minster Harriet Jones is making a final stand. Unless Phil has his way, in which case she'll escape through a trap door and lives happily ever after with Mr Copper. (Yeah, right!) Penelope Wilton is back, for one night only, to film Harriet's last hurrah in a stylishly-furnished cottage in Dinas Powys, a South Wales village known affectionately as ‘Dinky Pooh.’ Poor Harriet is about to be exterminated…

“They're frightening,” says Penelope, when **DWM** asks her what she makes of the Daleks, “because they're so inhuman. You don't feel that there's any… I mean, I think there's a sort of humanity in them, or there was originally, but we don't see that. They seem machine-like. It is, perhaps, an innate fear that we all have of being taken over by machines.”

Nonetheless, the most malevolent creatures in the universe are struggling to enter Harriet's cottage. It's the patio doors. They're not used to patio doors. “It's going to be a tight manoeuvre, to say the least,” Simon Morris tells the Dalek operators, who are balancing precariously on a wooden ramp a few inches off the ground. “Guys, let's have a practice, before you put your crash helmets on.”

“Thank God the Daleks only come in once a year,” mumbles Phil. “It's such a palaver.” And to Simon: “Is there a reason the third Dalek keeps falling over?”

Simon shrugs. “Maybe he's nervous?” Simon shouts over to the Daleks: “You can relax for five minutes, guys.”

“They tell them to relax,” chuckles Nicholas Briggs, shaking his head. “Do they know how uncomfortable it is inside a Dalek? It's like saying, ‘Relax on a bed of nails.’ Despite the fact that they can barely see or breathe, those guys do so much without even being asked. They're so smart about spatial-awareness and know exactly what they're doing. There's a tendency for the crew to forget that there are intelligent people in there, which I know the guys find frustrating. I think people expect the blokes in the Daleks to be kind of grunts, but actually you've got some of the smartest, most erudite, cultured people on set sitting in dustbin-shaped sweat-boxes.”

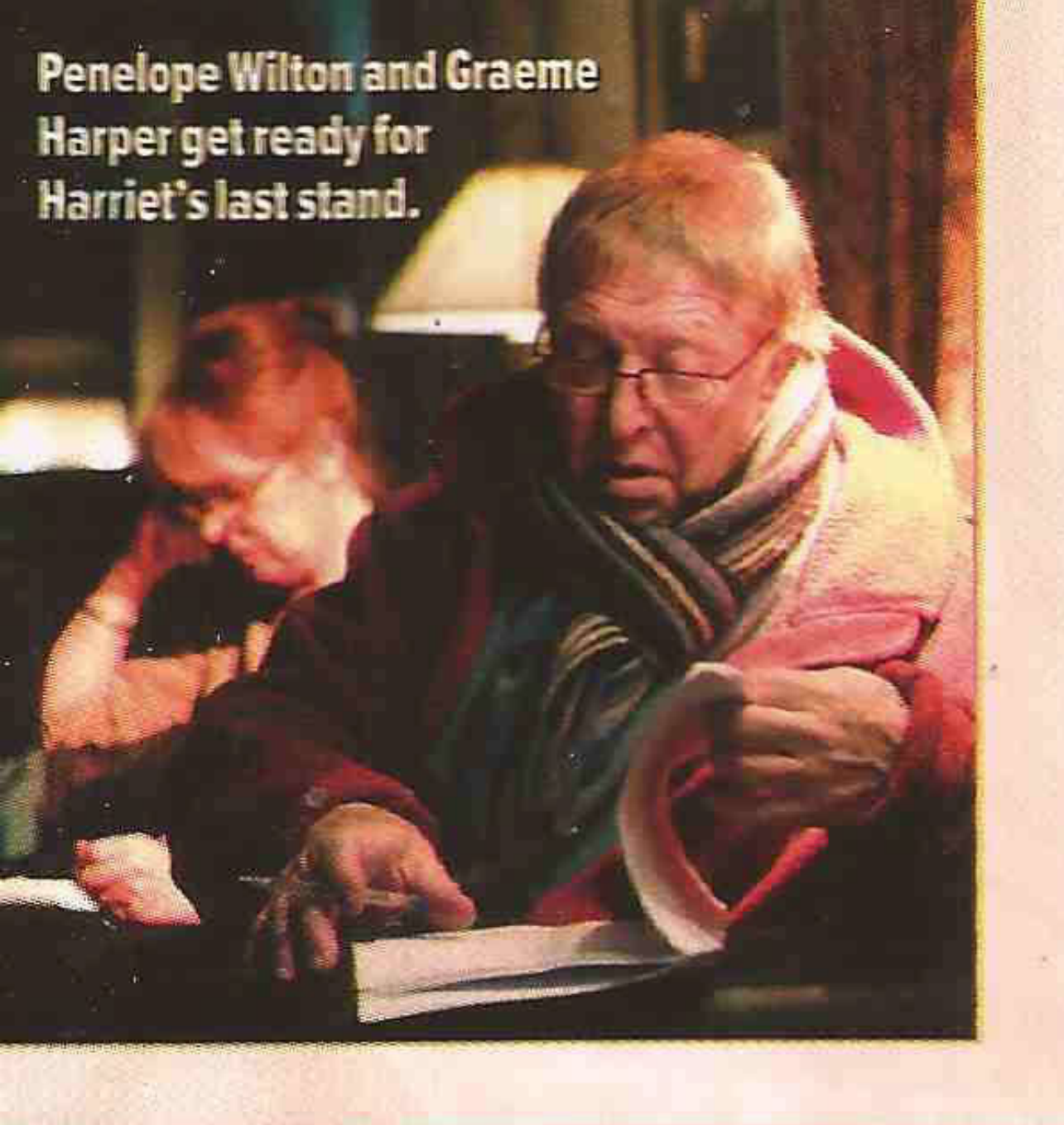
DWM wonders whether the Daleks are even allowed out of their casings. “No, but I escaped,” teases Barnaby Edwards, as all three operators sit with their tops off, taking five in their Dalek skirts. “I burrowed my way out.”

“Yes, from tools fashioned from the inside of your Dalek,” chips in fellow operator Nicholas Pegg.

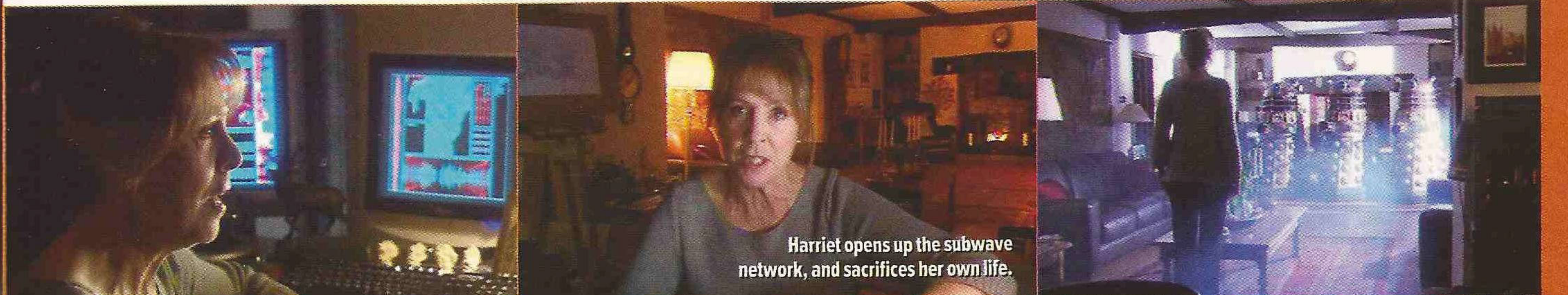
DWM takes advantage of the hold-up in filming and corners Penelope in the relative safety of the conservatory (no Daleks in here). She's in high spirits, despite being ripe for extermination! She says that she didn't take much persuading to resurrect Harriet for one last time. “I would do anything for Russell T Davies,” she explains. “I think he's an incredible writer, and he's created a wonderfully witty person in Harriet Jones. I mean, she doesn't see herself as witty, but it's very witty writing. I was delighted to come back. Also, Phil Collinson is leaving, so I wanted to come back for his last episode. I arrived on his first block [of episodes], in 2004, and now I'm leaving with him. We've come full circle together.”

DATA EXTRACT

Name Harriet Jones
First appearance *Aliens of London* (2005)
Quote, Unquote “Oh, you know nothing of any human. And that will be your downfall.”



Penelope Wilton and Graeme Harper get ready for Harriet's last stand.



Harriet opens up the subwave network, and sacrifices her own life.

As a backbench MP for Flydale North, Harriet Jones first appeared in Series One, aiding the Ninth Doctor in a fight against the Slitheen family of Raxacoricofallapatorius in *Aliens of London* and *World War Three*. The role was written specifically for Penelope by Russell, with whom she'd worked on 2001 ITV drama *Bob & Rose*. Returning to *Doctor Who* four years after she first worked on the show, has Penelope noticed many changes in the way that it's made? “It's got more cohesive,” she says, “and a bit tighter. Like everything, it becomes sort of second nature, and people know where they are, but I think the writing – which is everything – is as great now as it was when it started. And the audience are very much behind it, aren't they?”

> “PHIL COLLINSON IS LEAVING, SO I WANTED TO COME BACK FOR HIS LAST EPISODES. WE'VE COME FULL CIRCLE TOGETHER…”

What does she think makes a Russell T Davies script distinct? “Well, he has a wonderful imagination, but when he's got the idea, he takes it extremely seriously. That imbues it with a truth, and it's Russell's truth, it's *Doctor Who*'s truth, so it's easy to play. That's why people get engrossed in it, because it's delivered in a truthful way. Whatever the world is that Russell creates, it's truthful.”

Newspaper reports that Harriet would be revealed to be the Supreme Dalek in disguise – or something – were, of course, unfounded. But is Penelope mourning the character's death already, as the audience will? “Well, I do care about her,” she says. “I think she's an interesting woman, an accurate depiction of a certain sort of English woman, and a dying breed, in a way. I'm an actress, so I enjoy it while it's there, but I don't go into the realms of mourning her demise. That way madness lies.”

When Harriet returned in 2005's festive Special, *The Christmas Invasion*, she had risen from backbench MP to Prime Minister… only to be deposed by the Tenth Doctor at the end of the episode, after she ordered the destruction of a retreating Sycorax spacecraft. Were Harriet's actions justified? Or was the Doctor right too depose her? “I don't think Russell ever avoids the politicisation of a character,” considers Penelope, “especially the Prime Minister, and I think he was making a point about a lot of things going on in the real world at that time. It was a mirror of some of the actions that governments take and the way that, if people start acting by themselves, unilaterally, perhaps things don't go as well as they could. If someone's given their word, their word should be kept. He understands the sort of cynicism that can take over. But Harriet says in this episode, before she's exterminated, that she has her point of view and felt that it was for the greater good. Again, Russell is true to his character insofar as he opens up that discussion. He doesn't just take up one person's point of view. He's cleverer than that.”

Asked to pinpoint her favourite scene from a Russell T Davies script, Penelope turns to *Bob & Rose* and her emotional speech as Monica Gossage, Bob's mother, at the end of Episode 4… shortly before she handcuffed herself to a bus! “She a wonderful character, Monica, and so behind her son. It was such a turnaround of the received opinion of how parents – not all parents, but a lot of them – feel if they find out that their son is gay. Either they're embarrassed about it, or angry perhaps, or confused, but she goes all out – and is slightly disappointed when he falls in love with a woman, because she's fighting for a cause. She believes in something. Suddenly, she realises, what has she got to believe in? Russell's humour was there, but the character was charming, I thought, and that particular speech… well, he'd written a rousing speech that seemed to me to make absolute sense. You'll have to have watched *Bob & Rose* to know this, but it was a truthful piece of writing, and what Russell believes, and what I believe, actually.”

When playing a scene like that, or even the extermination of Harriet Jones, can you consider the impact that it will have on an audience? Or *should* you? “No, you can't. If you start thinking, as an actor, about the effect that you're having, it stops being real, because you're just going out to make effects or have moments. What do other people do while you're having a moment? They're acting, too. It's the most collaborative thing that you can do, acting, so you play the scene for what the scene is supposed to say, and you let the audience worry about how they react to it.”

Harriet Jones, former Prime Minister. Yes, you know who she is.

It takes a while to get the Daleks ready for some exterminating…

Jacqueline King

MAMA BE PROUD • SYLVIA NOBLE

The Noble family, all together – but homeless – in *Turn Left*.

"I see Adipose, I see Daleks, I see the world disappear and come back," says Jacqueline King, counting off Sylvia Noble's alien encounters, "but after each experience, Sylvia seems to go, 'Right, okay, back to normal. Don't be silly, there are no such things as aliens.'"

Jacqueline laughs when **DWM** wonders what it would take to persuade *her* that aliens are invading. "An awful lot, I think. I really would need the green slime right up to my face. I'd have to smell it, feel it, and ask it a lot of questions. I'd want evidence. I'd want facts. I'm not easily led down the alien line."

Sat in Jacqueline's trailer (it's next door to Bernard Cribbins', naturally), during the filming of *Journey's End*, the actress admits how sad she is that her time on *Doctor Who* is almost done. "I try to be pragmatic and say, 'Well, that's life. Our paths will cross again.' I try to be very grown up, but inside I'm gutted."

There is, she says, a tight bond between actors playing families. "On our last day filming before Christmas, I'd finished early and left the set – and suddenly realised that I hadn't said goodbye to Bernard and Catherine. I got home absolutely devastated. I rang the Production Office and said, 'Could you give me their mobile numbers?' The funny thing is, Bernard and Catherine had done the same – before I'd had a chance to ring them, they'd both texted me to say they couldn't bear the fact that we'd left without saying goodbye. It got really moving – and that was just over Christmas! It's going to be awful when we finish the whole series."

DATA EXTRACT

Name Sylvia Noble
First appearance *The Runaway Bride* (2006)
Quote, Unquote "As I said, I think you should go."

Sylvia, Bernard, Catherine and David have spent today filming the tragic end to Donna Noble's time with the Doctor. "I've been in floods of tears all afternoon," admits Jacqueline, "with David doing that speech about Donna – 'For a while, she shone, and was the most important person in the universe.' But Sylvia's answer is, 'Well, she still is, because she's my daughter.' I want the children watching to realise that you can be the most important person in the world, just by fulfilling yourself. Donna can do that now, if she has the courage and belief in herself. It's Sylvia's fault that she hasn't found it in herself so far, but I think she will now."

Sylvia hasn't been malicious as such. She's just… misguided, isn't she? "I hope that people can see that. I hope I'm not playing her as Wicked Witch of the West. She's just a Mrs Know-All."

> "I HOPE PEOPLE CAN SEE THAT I'M NOT PLAYING SYLVIA AS WICKED WITCH OF THE WEST. SHE'S JUST A MRS KNOW-ALL!"

Is Jacqueline's mother at all like Sylvia? "I have a really strong mother," she laughs, "but she *has* encouraged me. She's been very good. Of course, she's not backwards in coming forward with advice. I'm a woman mature in years, yet my mother still feels that I need quite a bit of pushing. I suppose, yes, there is an element of her in Sylvia.

"My character can be quite harsh to Donna. If I've been nasty to Catherine in a scene, I find it essential to give her a whacking great hug afterwards, just so she knows I don't mean it. And Bernard – well, Bernard is an icon. I live in Wimbledon, and he was the voice of *The Wombles*, of course. And I grew up watching *The Railway Children*. In fact, my husband, who's also an actor, played the same part as Bernard did, a little bit later, in a stage version, so I sort of feel like I'm married to a younger version of Bernard Cribbins! When you first meet Bernard, all you think of is the films that he's done and his experience, but then this delightful, funny, hysterical man becomes a real good buddy. He's now my crossword pal. We finish the crossword together."

As if on cue, there's a knock on the trailer door. It's Bernard. "Hello, darling, we're just finishing off a little interview here."

"I don't believe you," he exclaims, peering in. "The noises I've heard from next door – outrageous!"

"Do you see what I mean?" giggles Jacqueline. "I love him. He's hilarious to be with. His energy levels are scary." DWM

Sylvia is never far from her dad's side – especially when taking on the Daleks with a paint gun!

Bernard Cribbins

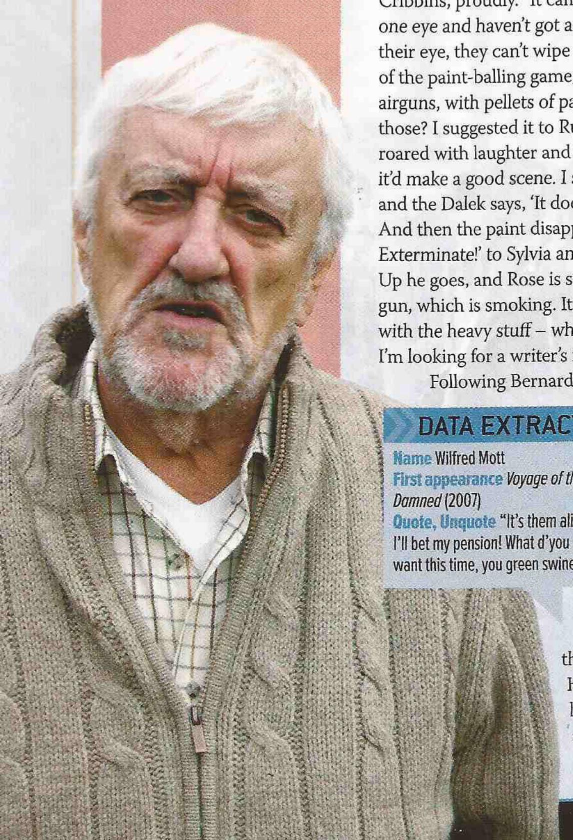
STARGAZER • WILFRED MOTT

Wilf and daughter Sylvia go on the run from the Daleks!

The Daleks have invaded Earth. The citizens of Chiswick are leaving their homes, scared, some with hands up, walking out into the centre of the road to form a line. Daleks on guard. But who's that? A good distance away, hidden in the shadows of an alley, it's Wilfred Mott. And he's holding… a paint gun?

"Them Dalek things, they've only got one eye," he tells Sylvia, his daughter, who's cowering behind him. "A good splodge of paint, they'll be blinded." This, it turns out, was *not* Russell T Davies' idea…

"I suggested it to him in the first place," explains Bernard Cribbins, proudly. "It came to me that the Daleks only have one eye and haven't got any hands. If you stick something in their eye, they can't wipe it or move it. Common sense. I thought of the paint-balling game, you know? They have compressed airguns, with pellets of paint. I thought, what about one of those? I suggested it to Russell, and I was delighted when he roared with laughter and said, 'Yes, we'll put it in.' He thought it'd make a good scene. I smack the Dalek in the eye with paint, and the Dalek says, 'It doesn't work! You're an idiot!' Or whatever. And then the paint disappears. He's going, 'Exterminate! Exterminate!' to Sylvia and myself, and the next thing is, boom! Up he goes, and Rose is standing behind him with a great big gun, which is smoking. It's a bit of silly, and then you hit them with the heavy stuff – which is very *Doctor Who*, I think, isn't it? I'm looking for a writer's fee now!"



DATA EXTRACT

Name Wilfred Mott

First appearance *Voyage of the Damned* (2007)

Quote, Unquote "It's them aliens, I'll bet my pension! What d'you want this time, you green swine!"

Following Bernard's cameo as a London newspaper seller in last Christmas' *Voyage of the Damned*, his character was reintroduced as a regular in Series Four, replacing Donna's father, Geoff, after Howard Attfield, who played him in *The Runaway Bride*, passed away.

"The reason that I'm a grandfather, and they didn't cast another actor as the father, was they thought that'd be too insensitive to poor old Howard's family. Russell, who has this brilliant brain, did some lateral thinking and thought, we'll have Cribbins back as the grandfather." In fact, the idea was Phil Collinson's, but Russell liked it, rewrote *Partners in Crime* accordingly, and Howard Attfield's scenes were re-shot.

Of course, Bernard had no idea, at the time, that his night on set with Kylie and David was an audition for a more sizeable part. "Well, no, but what happened on that night would have happened anyway, without any thought of the future. It's such a bloody marvellous idea to think, hang on, wait a minute, yes, we'll have him back as the grandfather. Wilf's relationship with Sylvia and Donna is absolutely brilliant. A nice rapport, too, with the Doctor. David is a total pro. I'm a great admirer of his – of the performance and particularly of the way that he works and conducts himself on set. It's important to me, because I'm a very, very old pro now. If people start pissing about, not being on time and all that, I get very cross. Some actors are difficult to work with, but I was taught, as a young boy in the theatre, that you do as you're told, you turn up on time, you know the lines, you stand on the mark and do it. David does all of that, with bells on."

As he nears the end of the shoot ("Yes, it's very sad"), how would Bernard sum up his association with the show? "I've enjoyed it. It's smashing. I seem to be praising everybody, but the actual crew, the unit here in Wales, is stunning. They look after us. They're really such bloody good, hard workers. As soon as Simon Morris, our First AD, cracks the whip, everybody's there, ready. You're doing several pages a day, and that's a hell of a lot of work."

Of reading *Journey's End* for the first time, Bernard remembers, "I got tearful immediately. The whole thing of the Doctor bringing Donna back home, it's all very emotional. It's emotional in the writing, and it's emotional to act it. It's gorgeous stuff. It's a cracking piece of writing. And we're back to Russell again," he chuckles. "He's a bit clever, isn't he?" DWM

Noel Clarke

HAPPINESS IS A WARM GUN • MICKEY SMITH

“Wouldn’t Mickey be protecting the women?” asks Noel Clarke. “I don’t want it to look as though he’s just standing back.” It’s Thursday, 13 March, and Noel is filming on the streets of Cardiff, with Camille Coduri and Elisabeth Sladen. Mickey, Jackie and Sarah Jane have spotted the TARDIS, but it’s surrounded by four Daleks.

“If you’re carrying a gun, they’ll shoot you dead,” says Sarah Jane.

“You surrender grudgingly,” Graeme Harper explains to Noel, “whether Mickey likes it or not. That’s why you have to go last.”

Mickey gives his gun a kiss before dropping it onto the ground. “Preacher Gun Mark II, this is called,” Noels tells **DWM**, in between takes. “It says so on the side.”

“When you pull the trigger, the end lights up,” adds Nicholas Briggs.

“I hadn’t noticed that.”

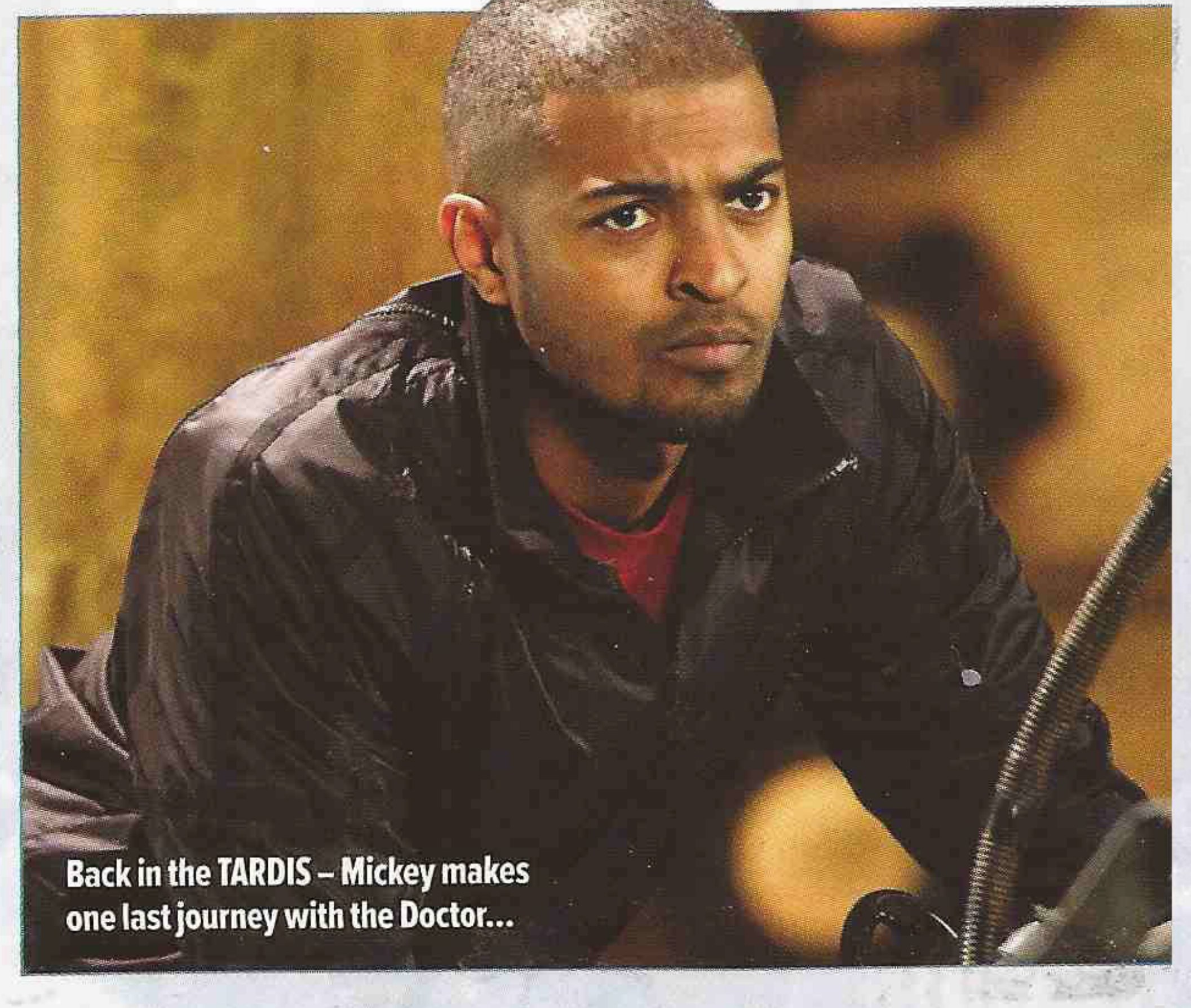
Over lunch, Noel tells **DWM** that he jumped at the chance to return for this series finale. “I was asked a long, long time in advance,” he says, “but it wasn’t something that I had to think about for long. I didn’t want to come back for just one scene and then be shot down dead, but when Russell and Julie told me what their plans were, I was very glad to return. To be honest, I didn’t necessarily want to leave the show in the first place, but my character was so tied in with other people’s characters. When those characters left, I didn’t have much of a choice, really.”

Amongst others, *Journey’s End* reunites Noel with John Barrowman, whom he hasn’t worked with since the 2005 episode *Boom Town*. “John is an incredibly nice guy,” says Noel. “He’s full of life, full of excitement, he loves to work. When Barrowman is in a room, he will let it be known! Every second word is a joke. He’s an incredibly humorous man. I can say nothing bad about him.” He’s full of praise for Billie Piper, too: “She was actually lovely, I’ve got to say. It was such a good vibe. It was a really nice thing.” How easy was it to get back into the role of Mickey? Is it like riding a bike? “Oh, definitely. A trusty old BMX that doesn’t break down. Never mind those mountain bikes with their fancy gears; it was like jumping on the old BMX that just has wheels and brakes.”

Best of friends: Camille Coduri and Noel Clarke.

In a previous **DWM** interview, Noel admitted that he wasn’t entirely satisfied with his first three episodes as Mickey, back in 2005 when *Doctor Who* returned to our screens, citing *Boom Town* as his first chance to really shine and show what he can do. “It was a different director,” he elaborates, referring to Joe Ahearne, who oversaw *Boom Town*, “but I’m not blaming Keith Boak [who directed *Rose, Aliens of London* and *World War Three*]. He had a hell of a task. He was bringing back the show, but nobody really knew where it should be tonally. Later episodes seem a lot darker in comparison. The Slitheen were kind of cartoony villains. They looked really good at some points, but there was such a difference between the CGI Slitheen and the costume Slitheen, and that looked a bit strange. They didn’t scare me. They’re kind of cute, actually. In *Boom Town*, they came off far better. You could believe in them. Auton Mickey,” he persists, “was a cartoon villain. I mean, how does Rose not realise that this guy is an Auton?! If that’d been in any other episode, and her boyfriend had suddenly looked like that, she would have noticed.

One of Noel’s first appearances as Mickey, in 2005’s *Aliens of London*.



Back in the TARDIS – Mickey makes one last journey with the Doctor...

> “IT WAS A **SURPRISE** WHEN I FOUND THAT **MICKEY STAYED IN** THIS UNIVERSE, BUT IT WAS A **PLEASANT** SURPRISE. LET’S SEE WHAT HAPPENS!”

The scripts were fantastic, because Russell is some sort of genius, but my first three episodes weren’t particularly scary. Look at the show now – I mean, it’s in a different league. Much darker, scarier episodes.”

Even when travelling aboard the TARDIS, alongside Rose, in Series Two, Mickey remained something of an outsider. The odd one out. The tin dog. “No one was trying to make a statement by it. I like that. Mickey was just Mickey. I had to handle that character and play him as he was written. It didn’t really matter that he was a buffoon at first, because the character had to develop anyway. Over the years, as Russell has got to know me better and seen what a dynamic young gentleman I am,” he laughs, “he’s changed Mickey from the character he was to, you know, a cool guy. I think now when Russell writes the character, he sees me. Whether consciously or subconsciously, I think he hears me saying the lines.”

With Mickey back in our universe, as of the conclusion to *Journey’s End*, does Noel fancy a return to *Doctor Who*? Or maybe even *Torchwood*? “It was a surprise when I received the script and found that Mickey stayed in this universe, while Rose and Jackie went off to the other one, but it was a *pleasant* surprise. Obviously, it’s left open, so let’s see what happens. Right now, I probably wouldn’t go back to *Doctor Who*. I hear that Russell isn’t doing it anymore, and the new guy might not want me in the show…? Even if he did, I’d have to take stock of what the scripts were like. Besides, I have other things going on, like writing and directing. That’s my priority right now.”

However, as a stalwart of *Doctor Who* since its triumphant revival, Noel insists that he “never thought it would be anything other than huge when it was re-commissioned. People might say that sounds bigheaded, but I knew that the show would be a hit. Once it wasn’t going to be pokey like it had got at the end of the 1980s, it was always going to be a success.”

When **DWM** next catches up with Noel, it’s the end of June and a couple of days after the release of *Adulthood*, a movie that Noel has written, directed and stars in. An uncompromising drama about the lives of teenagers in deprived areas of London, it’s a sequel to 2006’s *Kidulthood*, which Noel also wrote. And he has good reason to celebrate – *Adulthood* has taken an astonishing £1.2 million in its opening weekend, with some cinemas having to move it to bigger screens to meet audience demand, forcing out blockbuster releases like *The Incredible Hulk* and *Sex and the City*. “I’m not afraid of hard work,” states Noel, when we chat on the phone, “and it’s paying off. I’m delighted.”

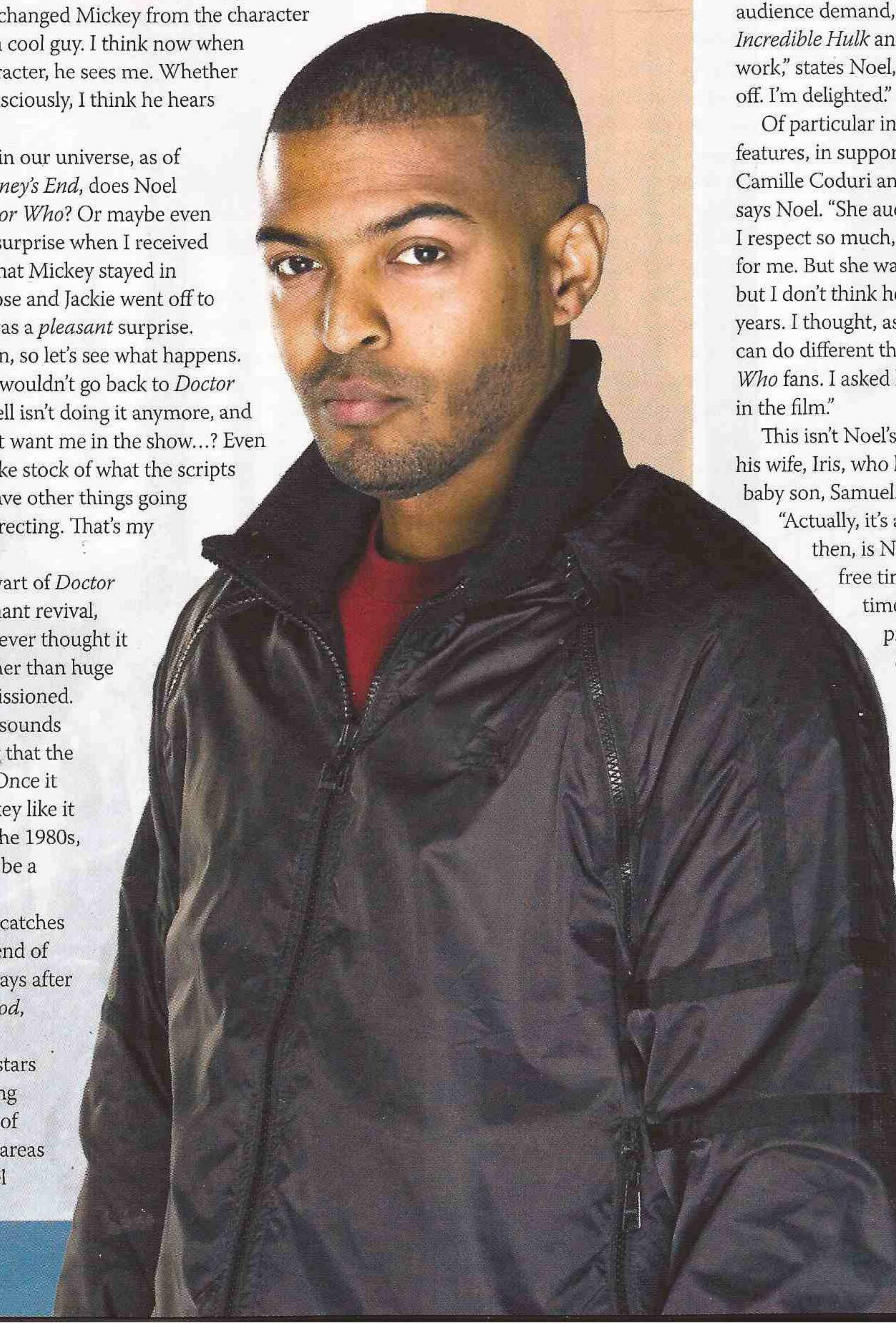
The guns keep getting bigger and bigger! Noel Clar gets to grips with a whopper in *Journey’s En*

DATA EXTRACT

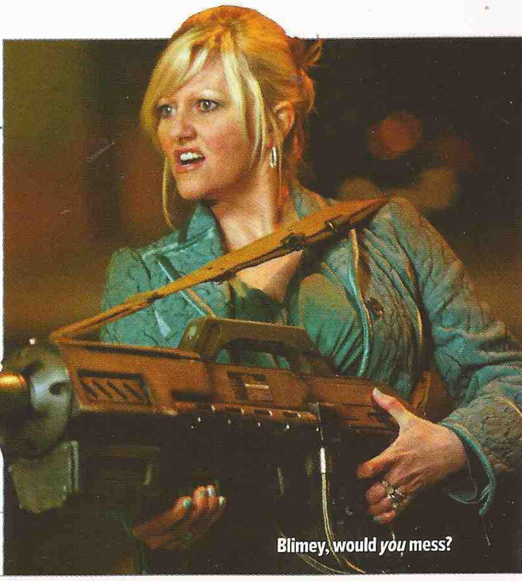
Name Mickey Smith
First appearance *Rose* (2005)
Quote, Unquote “Us Smiths gotta stick together.”

Of particular interest to **DWM** readers is that *Adulthood* features, in supporting roles, *Doctor Who* stars Adjoa Andoh, Camille Coduri and Nicholas Briggs. “Adjoa plays my mum,” says Noel. “She auditioned, which was weird – having someone I respect so much, who’s been acting longer than I have, audition for me. But she was fantastic. Nick, too, is an accomplished actor, but I don’t think he’s had the opportunity to show that in recent years. I thought, as a friend of mine, he deserved to show that he can do different things. And Camille? Well, that’s a nod for the *Who* fans. I asked her to do it as a favour, and it’s a nice moment in the film.”

This isn’t Noel’s only cause for celebration. On 14 May 2008, his wife, Iris, who he married last December, gave birth to their baby son, Samuel. “Yes, we can talk about that,” says Noel. “Actually, it’s a **Doctor Who Magazine** exclusive!” How, then, is Noel enjoying fatherhood? “You have a lot less free time,” he laughs. “I think it’s come at the right time in my life. When my wife told me that she was pregnant, I was really excited – and I don’t get excited! There were never really nerves. The most important thing is that we love him as much as we can. It doesn’t matter if we’re peasants or millionaires; he will still be loved.” Will Noel make a cool dad? All kids are embarrassed by their fathers at some point. “To every single one of his friends, I’ll be a cool dad,” he considers, “but he’ll still be dreadfully embarrassed by me! No, hopefully, he’ll look at daddy and be proud.” How will Noel feel if young Samuel shows aspirations to follow his father into the acting profession? “I would manipulate him until he changes his mind!” He laughs again, before explaining: “I would rather he didn’t become an actor, but he can do whatever he likes so long as he’s on the right side of the law. We’ll support him in whatever he wants to do.”



Camille Coduri



Blimey, would *you* mess?

HANDBAGS AND GLADRAGS • JACKIE TYLER

"I've been at the pizza," confesses David Tennant, returning to the Dalek Crucible after lunch. "I've had four pieces."

"Four pieces," exclaims Catherine Tate, "and you're so *thin*!"

"I can't put on weight. I've tried."

"I can," barks a Dalek. "It goes straight to my hips." Nicholas Briggs is misbehaving with his ring modulator.

"What's going on?" pipes up Camille Coduri. "Is everyone bullying my David?"

And so it continues. Spend five minutes on set with these people, and it's readily apparent why every former cast member who was asked to come back jumped at the chance. They're all having so much *fun*! Take Camille, for instance…

"They didn't even have to twist my arm," she says, when we meet up in London a few weeks later. "I was asked, would I consider it? Yes! Are you mad? Of course! Get on the bus! Let's get back in that TARDIS! Very little persuasion. I'm doing it for the fans, too. Not to take away anything from Martha or Donna, but Rose and the Doctor had a vibe that was, like, the big love thing – a special relationship. The fans come up to me and go, 'ROSE! WE MISS ROSE!' And that's been going on ever since we left."

DATA EXTRACT

Name Jackie Tyler
First appearance *Rose* (2005)
Quote, Unquote "Fat lot of good this is! Back of beyond. Bloody Norway!"

Has Camille ever felt that she's truly left? "Oh no. My God, no. It'll always be in there, locked away, right in my solar plexus. Do you know where that is? It's in *there*, I'm telling you!"

At the Series Four press launch, during the 'Coming Soon' trailer, when images of returning regulars flashed up on the big screen, Jackie – and Jackie alone – received a round of applause. "No, never! Is that true?" Camille is delighted. "Well, I think they must have been drunk. Absolutely pissed out of their minds. Got to be. Aww, I'm so flattered. That's really marvellous." Has she been surprised by Jackie's popularity? "Actually, I've always felt that people don't like me," she admits. "Russell and that lot do, but I get the feeling that the people watching see me as the annoying, nagging, old, pain-in-the-arse mother. There are a lot of people who go, 'God, I can't stand her. She's so annoying.' So when I hear that she got a round of applause, I think, oh, how lovely. I hope they love the episode."

Well, Jackie with a whacking great sci-fi gun must fulfil a fair few fanboy fantasies…? "Oh, I hope so," she enthuses.

> "WE WERE RUNNING ALONG WITH OUR **SCI-FI GUNS**, AND I'M SURE I LOOKED LIKE SOME SORT OF **DEMENTED LEPRECHAUN!**"

"Noel couldn't stop laughing. We were running across the road with our sci-fi guns, to hide behind that truck, and he said, 'Look at you, all done up to the nines, with your bloody gun!' We had hysterics. But you're firing it at nothing, it's not making any noise, and I didn't know what… like, what should I look like? I'm sure I look like some sort of demented leprechaun! I turned to Noel and said, 'Let me see your gun face.' He did the look, and I thought, oh, I'm just going to copy that."

It's been two years since Camille last played Jackie. Was it hard to get back into the swing of things? Or is Jackie's DNA embedded somewhere in Camille's solar plexus?! "On day one back at Upper Boat, I remember having a ciggie and making a cup of tea outside, with the little teabags, and thinking, blimey, did we ever leave? It was like I'd never left. Straight back in, back on, bosh! Action!"

How, then, has Jackie changed? "She's upgraded, in a sense. She's got a bit more money, so she's got classier gold trainers, and diamante hoop earrings instead of £2.99 jobbies."

But Camille is, by her own admission, fond of Jackie's pink tracksuit from Series One and Two. Still, it must have been nice to step into something more refined. "Ooh, yeah, nice colour," she grins. "A bit more upmarket, I think. More mature. I think she's had to mature, really, because they're not on Earth anymore. They're in a parallel world, she's got a young baby, and I think at the back of her mind, always, there's that concern about Rose with the Doctor, because it's unfinished business. I think Jackie hopes for – and fears – some sort of closure. For them both, actually. That fear that he's going to come back. Is he going to take her away again? What the hell's going to happen? As much as she loves having her family back, I think there's been an ominous sense that something is coming."

Jackie Tyler at the heart of the action on the Dalek Crucible.

Mum’s the word! Jackie, Mickey and Sarah are captured by the Daleks!

Camille Coduri back in 2005 – shooting *The Christmas Invasion* in Jackie’s famous pink tracksuit!

Mind you, it was about time that Jackie met the Daleks, wasn’t it? A match made in heaven! “She’s terrified, to say the least,” laughs Camille, “because she’s only ever heard about them before now or seen them in the sky, and then, suddenly, there’s their bloody creator!”

Did Camille get a thrill from facing such iconic creations? Or does knowing that there are men inside shatter the illusion? “Ooh no,” she exclaims, “there are no men inside! No, they’re real. And it’s so 159% exciting to be scared like that. Honestly, when we’re going for it, that’s it, in my head, there’s no one in there. Well, the gorgeous and beautiful Barney, but you only know that when the head comes off and you go, ‘Hello, darling! Are you really hot? Oh, you were brilliant. I loved your little spin.’ And kids love them, don’t they? When they watch this, they’ll think they’ve died and gone to heaven. All they want is the fear factor, really, and the Doctor saving the day. How marvellous for them.”

Amongst the cast (“it’s a gang show – it was like the bloody *Beano*!”), was there any jostling for the limelight? “Listen, I’m one of those actors who couldn’t give a monkeys,” insists Camille. “If someone wants to get in shot more than I do, they’re welcome to. I’ll just mug away in the background. I wasn’t worried at all about egos, because I love everybody. But it was quite tricky for Graeme Harper, who kept shouting, every two minutes, ‘BE QUIET, PLEASE!’ Because we couldn’t stop bloody nattering. We were all so badly behaved – in a nice way. Happy times.”

Do all actors enjoy a laugh on set? Or do some prefer to take it all terribly seriously? “You kind of get to know who’s going to have a vibe with you. It’s all about intuition, really. You suss it out quite early on. There are people who you definitely need to leave alone at certain moments – but we all need that, actually, from time to time.”

Had Camille kept in touch with many of her *Doctor Who* co-stars? “I had with Billie,” she says, “who I absolutely adore. And Shaun [Dingwall, who played Rose’s dad, Pete], too. The thing about *Doctor Who* is that special journey that you all go on. You’re bound for life, really – more than any other job. It’s not often you’re running from monsters and you’re trying to save the planet, and it’s not every job that you come away from with such great friends.”

And no friend greater, for Camille, than Noel Clarke: “He’s such a star,” she says, bristling with enthusiasm. “My tag-team partner.”

Of her cameo in Noel’s new movie, *Adulthood*, she says: “What a brilliant, brilliant film. What an amazing achievement, actually. Noel has offered up a gift to the youth, really – and to oldies like me. He phoned me up and said, ‘Cami, I don’t know how you feel about this, but would you be in it, for me?’ I said, ‘Listen, I’ll be a tree in the background for you, babe! No sweat.’ I didn’t care what I was doing, even if it was the back of my head, because Noely is my dearest buddy.”

But does Camille reckon that *Journey’s End* is her final appearance in *Doctor Who*? “Well, I don’t know how Jackie could come back, really. I mean, I suppose if… no, I don’t see how I could go back.”

Two words for you, Camille: spin-off series! She laughs hard. “It’d only get about 143 viewers,” she says. “Oh, it’d drive people mad. Can you imagine? ‘Oh God, it’s her! Quick, switch it over to *The X Factor*!’ No, I think that might be it for Jackie Tyler. Oh, but hasn’t it been fun?”

Francine Jones and her daughter Martha log on to the subwave network.

Francine feels the Earth move in *Journey's End*.

Adjoa Andoh

WE ARE FAMILY • FRANCINE JONES

"Who wouldn't jump at the chance to do more *Doctor Who*?" asks Adjoa Andoh. "It's great! Russell had told me that he was writing these episodes, and it's a brilliantly conceived show, and I loved playing Francine, so it was a no-brainer, really. Of course!"

Nevertheless, Francine Jones, mother of Martha, is just one role in Adjoa's extensive career. "It is," she says, "but what a fantastic role! I'm delighted to have been part of *Doctor Who*, and I think it's a privilege if people remember me for that. Especially the younger people. You walk around the supermarket, pushing your Sainsbury's trolley, and suddenly it's blocked by a very small person, who just stands there and looks at you. Eventually, you have a little chat, and then they'll rush off laughing or, I don't know, crying, and then you carry on buying your baked beans and your salad!"

Returning for this year's series finale, Adjoa felt like she'd barely been away. "When you think about the time that it was filmed, compared to the time that the last series aired, it's quite close," she says, "so it's not so long a gap that you've forgotten who this character is. And I think Francine is a fairly clearly defined character, and I was working with Freema, who I love, so I didn't exactly have to search to find Francine. She's pretty strongly there."

Freema, says Adjoa, has become "a good mate" over the last couple of years. "In any area of work, the end product is always going to be better if people get on, whether it's acting or working in an office or anything. You're spending time with people – why not get on with them? Why make your life hard? Have a good time! Life's too short! We're really blessed as actors that we find ourselves in the work that we love, but Freema – oh, Freema is such a joy. I've missed working with her, actually."

Adjoa's scenes were all recorded in the space of just a couple of days. Wasn't that quite intense? "Well, I'm used to doing that as an actress. It can drain you emotionally, but also it's exhilarating. The most tiring stuff is when it's not very interesting or demanding. It's much harder then, because you have to maintain your focus, your concentration and your intensity for material that's not giving you back that same energy. But when the material is as emotionally strong as Russell's is… yes, it can be tiring, but it's so rewarding as well."

What is it, then, about Russell's writing that impresses Adjoa? "I think he's hugely adept at his craft. Writing successfully in any medium is a craft, and Russell really knows about television writing. He's been doing it for a very long time, so he's honed all those skills, he's worked in different strands of drama, so he can pool stylistically from many different areas.

"Also," she continues, "he adores this programme. He adores the whole project. There's a huge amount of love in his writing. He's a very humane writer. He opens the doors of those characters, for you to fall in love with them, for you to want to go on a journey with them. And he's fantastic at plotting. He respects his audience enormously. He's a very intelligent writer. It's tight writing. He doesn't overdo whatever he does. He does it in an elegant, thoughtful way. And it's funny, it's moving, it's thrilling, it's frightening… what else could you want for primetime television?

"I watch the programme myself, my children watch it, my friends watch it, older friends watch it, all the wonderful actors that this country has are banging on the door to be in it, I've had a fantastic time doing it… and why are we all attracted to it? Why do we all want to watch it? Because the writing is so fabulous. When the material is *that* good, you're always going to have something that people want to be in, want to work on, and want to watch."

DATA EXTRACT

Name Francine Jones
First appearance *Smith and Jones* (2007)
Quote, Unquote "You came home. At the end of the world, you came back to me."

Sarah with best friend Maria (Yasmin Paige) and her dad in *The Sarah Jane Adventures.*

Elisabeth Sladen

YOU MAKE ME BRAVE • SARAH JANE SMITH

"Do you do shorthand?" Elisabeth Sladen asks **DWM**, on set in the Dalek Crucible. **DWM** confesses that we don't. "Good," she smiles, "me neither. But I have to pretend to when playing Sarah Jane." Truth be told, this **DWM** reporter's entire career in journalism follows one simple rule: what would Sarah Jane do? "That's wonderful!" says Elisabeth, squealing with delight. "I'm so pleased. You'll go far."

It's Monday, 10 March 2008. Captain Jack is about to blast the Supreme Dalek (or "the Superb Dalek", as Graeme Harper calls it) with his defabricator gun, as the Doctor dives across the floor. "I can do a more spectacular dive if you want," offers David Tennant, "but does it need one?"

"No, that's fine," says Graeme. "John, can we see you in your gun-wielding position?"

"Boring or stylised?" asks La Barrowman, striking a Rambo-style stance.

"Which one's that?"

"That's definitely stylised," laughs Elisabeth.

"Do you want a little smoke in the back?" asks Simon Morris.

"Isn't that dangerous?" frowns Graeme. He's thinking of the Dalek operators. "Won't Barnaby choke?"

Together once more – the Doctor and his Sarah Jane.

DATA EXTRACT

Name Sarah Jane Smith

First appearance *The Time Warrior* (1973)

Quote, Unquote "I love you. Remember that."

"I REMEMBER MY FIRST **EVER** SCENE WITH **DAVROS**. THE SMOKE WAS **PILING UP**… THEY **ALWAYS** WANT **SMOKE**, DON'T THEY?"

"They're so much bigger than our Daleks were," Elisabeth tells **DWM**, while the smoke-versus-Dalek issue is resolved. Elisabeth has encountered the Daleks twice before, in 1974's *Death to the Daleks* and 1975's *Genesis of the Daleks*. "They're really to be contended with, these ones. The little men inside our Daleks were much smaller. We had John Scott-Martin, the principal Dalek; Cy Town, who was baby Dalek; and Murphy Grumbar, who actually looked like a leprechaun." And *was* he…? "A leprechaun? No, I don't think he was quite small enough."

"Are we good on the smoke for this take?" asks Simon.

"Yes, thank you," hollers Graeme. "Go go go!"

But this sets off John: "Go go go Joseph, you know what they say," he sings, at the top of his voice.

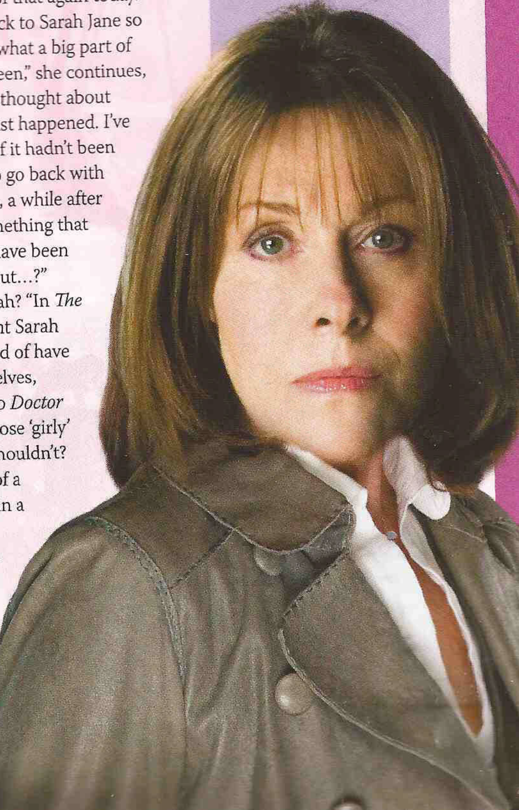
"Julian, you're going to have to slow down," Graeme instructs Mr Bleach, after the take. "You're moving too quickly for our pan."

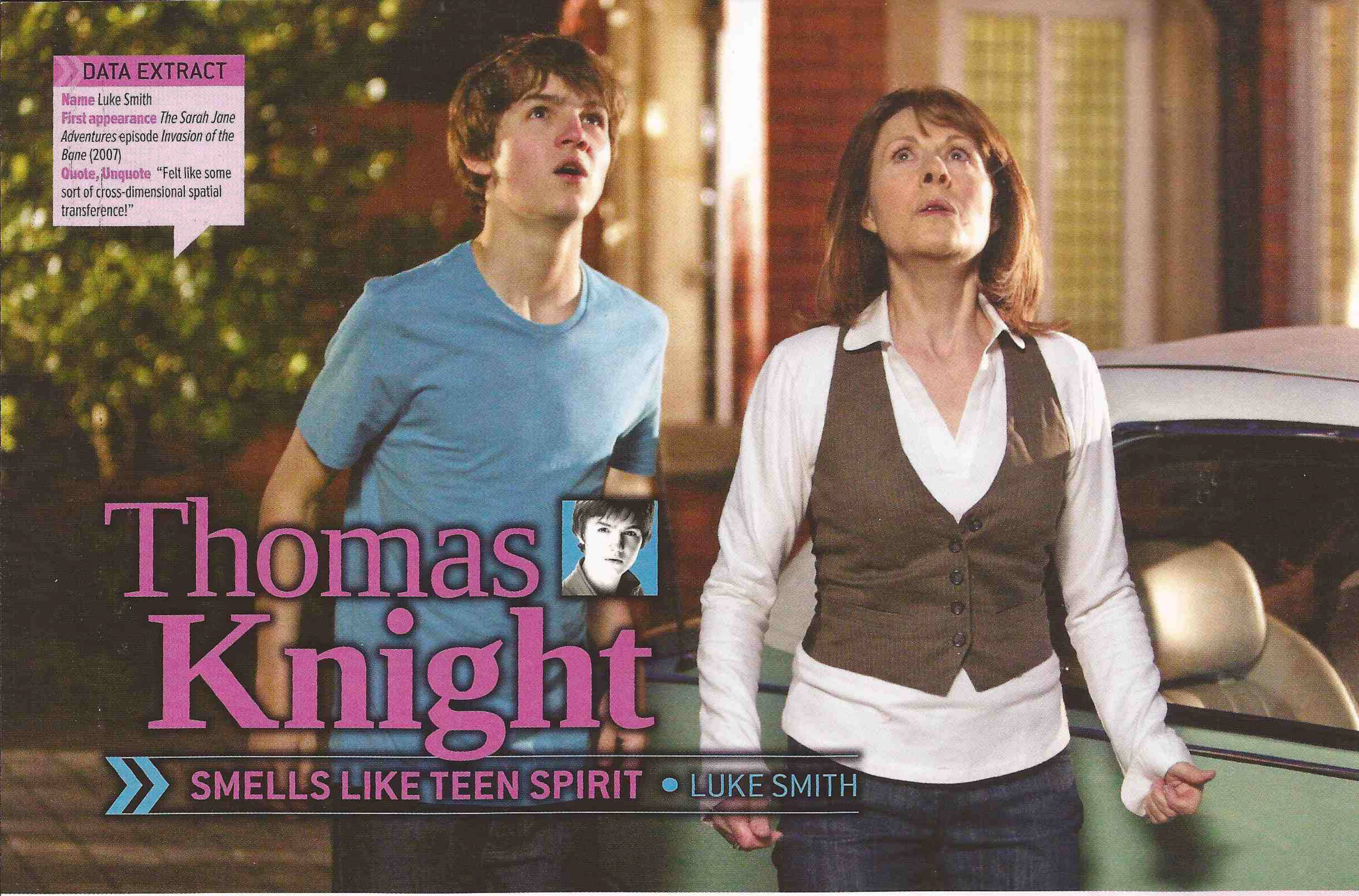
"OY, DAVROS, SLOW DOWN, DEAR!" hollers John.

"I suppose it helped doing the DVD commentary," says Elisabeth, when **DWM** asks her about her first encounter with Davros, in *Genesis of the Daleks*, "which I hadn't seen since 1975, when it went out. I watched it again for the first time – what? – two years ago, and I appreciated it so much more. Davros is such an iconic thing, and meeting him again last week was bizarre. I remember my first scene with him in *Genesis*, when he was in the bunker… and you know what? The smoke was piling up back then, too! They always want smoke, don't they?" It hides a multitude of sins. "It does! It was a beautiful moment, and I felt a lot of that again today.

"Coming back to Sarah Jane so often, I realise what a big part of my life it has been," she continues, "but I've never thought about returning; it's just happened. I've never fought for it, never expected it – and if it hadn't been right, I'd have turned it down. I was asked to go back with Tom [Baker, who played the Fourth Doctor], a while after I left, but I didn't want to try to recreate something that had worked so well. If it hadn't worked, I'd have been devastated. Maybe that's the coward's way out…?"

Is she still learning new things about Sarah? "In *The Sarah Jane Adventures*, I'm almost a different Sarah Jane," she says, "because of the kids. You kind of have to be. People have different facets to themselves, though, so that's allowed. When I go back to *Doctor Who* – oh, I love it! I go a bit more… I suppose 'girly' Sarah Jane. At my age, I thought, maybe I shouldn't? But I can't help it. I see the Doctor, and all of a sudden that's my Doctor again. It frees me in a way that I can't be when in 'responsible parent' mode." She considers this, and then adds: "I'm going to try to bring a bit of that freedom to it in the second series of *Sarah Jane*. I think I should let go a bit more. I think people sometimes think I'm rather acquiescent, but I just work in my own way." DWM





DATA EXTRACT

Name Luke Smith

First appearance *The Sarah Jane Adventures* episode *Invasion of the Bane* (2007)

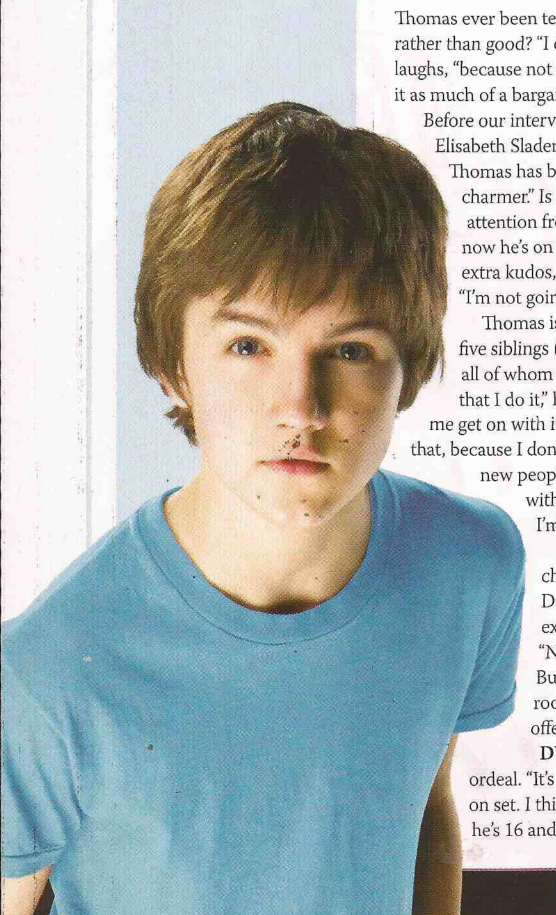
Quote, Unquote "Felt like some sort of cross-dimensional spatial transference!"

Thomas Knight

SMELLS LIKE TEEN SPIRIT • LUKE SMITH

How must a starring role in a hit BBC children's series change a 15-year-old's life? "It was quite weird at first," admits Thomas Knight, who plays Sarah Jane Smith's adopted son, Luke, in *The Sarah Jane Adventures*. "Kids come up to me at school and go, 'Were you on telly last night?' I'll be a bit like, 'Um...' Or I'll be walking down the street and all these little kids will look at me, and they'll be pointing and whispering to their mums. But I think I've got used to it."

Of course, with power comes responsibility. Has Thomas ever been tempted to use his celebrity status for evil, rather than good? "I don't think of myself as all that famous," he laughs, "because not everyone watches the show. I can't really use it as much of a bargaining chip for anything. That's a shame."



Before our interview, however, Elisabeth Sladen told **DWM** that Thomas has become "quite the charmer." Is he getting more attention from the opposite sex now he's on the telly? "Well... it's extra kudos, isn't it?" He beams. "I'm not going to complain."

Thomas is the third oldest of five siblings (three boys, two girls), all of whom act. "My friends know that I do it," he says, "and they let me get on with it. It's just something that Tom does. I prefer that, because I don't really like talking about it when I'm meeting new people. I start to feel self-conscious. But when I'm with my mates, it's no big deal. I'm just like, 'Oh, I'm going off to do *Doctor Who* next week!'"

On set, though, Thomas must be chaperoned by his mum, since he's under 16. Doesn't that get a bit... irritating? "YES!" he exclaims, and then turns to his mum and grins. "No, I love my mum to bits, so it's not so bad. But I hate it when we have to share a hotel room. That's... ohh, I hate it. I hate it so bad. No offence," he adds, catching his mum's eye.

DWM wonders how Thomas' mum finds the ordeal. "It's not a problem," she smiles. "I don't mind life on set. I think it's fascinating. I'm going to miss it when he's 16 and I don't have to do it anymore."

> "IT FEELS **SPECIAL**, BECAUSE THERE ARE **MILLIONS OF PEOPLE** THAT **LOVE K9** SO MUCH. TO SIT HERE WITH HIM – IT'S **MAGICAL!**"

Does Thomas ever worry that he's missing out on a 'normal' childhood? "No, because I have to keep up with everybody else," he reasons. "When I've had time off school, I have to do double the work when I get back and make sure that I don't fall behind in my grades, because then the school would say no to all the acting." Besides, he doesn't see himself in the profession forever. "I want become a paediatrician when I'm older." Really? "Yeah, yeah. I'd really like that."

Although Thomas hadn't watched *Doctor Who* before landing the role of Luke ("I prefer to go out with my friends," he confesses, "or sit in and play on the Xbox"), more recently he has started catching up on past episodes. Has he seen any of Elisabeth's old stuff? "Yeah, I YouTubed her! There's a massive difference – wobbly sets and all that. Apparently, Graeme worked on the older *Doctor Whos*, too. He was telling me that they'd have egg cartons on the walls and colour them in so that they looked like computer buttons. It sounds brilliant."

How, then, has Thomas found working with K9, a throwback to that egg-carton era? "It feels special, because there are so many thousands of people out there, millions of people, that love him so much. To sit here with him, with your arm around him... well, it's quite magical." It's just a tin dog, Tom. "It's a pretty awesome tin dog, though." Fair point. "You've just got to use your imagination, to get into it and believe that it's real – that this is an amazing dog that can shoot lightning and do all sorts of crazy stuff."

But even K9, says Tom, can't compare to the joys of working with Elisabeth Sladen. "It amazes me how she can... you know, when she's in character, she's got so much energy. She's so good. She's brilliant to work with. There's so much I can learn from her. When the camera is on Lis," he asserts, with a voice of authority, "she can rock it like no one else can!"

John Leeson

K9! Out you c

ANIMAL MACHINE • K9 (MARK IV)

“It's the most extraordinary thing,” says John Leeson, the voice of K9 since 1977, when **DWM** asks him if he's surprised to still be giving voice to the metal pooch. “This old-timer is very happy to pick up any crumbs that come his way, so it was a pleasure to record my two or three lines for this latest episode. It's a delight and a surprise to me that K9 is still on screen at all!”

“Hello! It's a long time since I've seen you,” proclaims Graeme Harper. In Sarah Jane's attic, at 13 Bannerman Road (in fact, at Upper Boat Studios), Graeme is being reunited with the Doctor's robot dog, K9. It's Friday, 28 March 2008. The director and the metal mutt last worked together on 1981 serial *Warriors' Gate*. Back then, Graeme was a mere Production Assistant, and K9... well, K9 hasn't changed much. He still doesn't work properly.

“He hasn't got very good brakes,” warns Simon Morris. (“Mind you,” John tells **DWM**, later, “K9 can move faster than *I* can these days!”) For the shot of K9's antenna plugging into Sarah Jane's supercomputer, Mr Smith, no less than three members of crew have to steady the dog's head so that it doesn't wobble ludicrously. Poor K9! Thomas Knight looks on with a mixture of delight and bafflement. More of the latter, to be honest. However, an even greater challenge lies ahead...

John Leeson – the voice of K9!

For Luke and K9's take on the Earth being dragged back home, Graeme tells Thomas: “It's like the greatest ride you've ever been on. You're shouting, ‘Geronimo!' Well, not that. But something like that.”

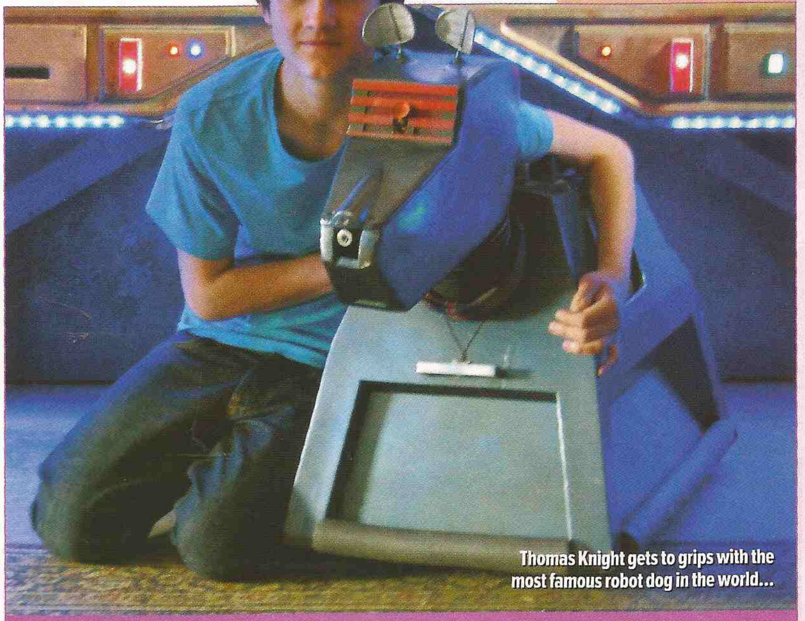
For a scene like this, you must have to lose your inhibitions...? “And your self-respect,” smiles Thomas. “Everything, yeah.”

“Can we have Tom holding onto K9,” says Graeme, turning to K9 operator Mat Irvine, “with the ears spinning around?”

“His ears or the dog's?” deadpans Mat.

It's generally acknowledged that kids today are more sophisticated than their 1970s counterparts, and yet K9, an unashamedly retro creation, is still as popular as ever, it seems. “Absolutely, and it's that design that is, I think, one of its saving graces,” explains John, when we catch up a few days before transmission of *Journey's End*. (John wasn't actually present on set back in March.)

“It's become an icon,” he continues. “It's one of the iconic characters of twentieth-century television – he says, blowing his own trumpet! No, I'm not trying to boast. He has a distinct shape and personality that seems to capture kids' imaginations. Of course, in Tom Baker's day, K9 served the purpose of getting younger audiences in, but I think some of the fans back then were – how can I put it? – they thought that *Doctor Who* should be more serious and tin dogs weren't exactly flavour of the month. But the character is an irritant. That's the point. Frequently, he has no information or only partial information. One wonders what his use actually is!”



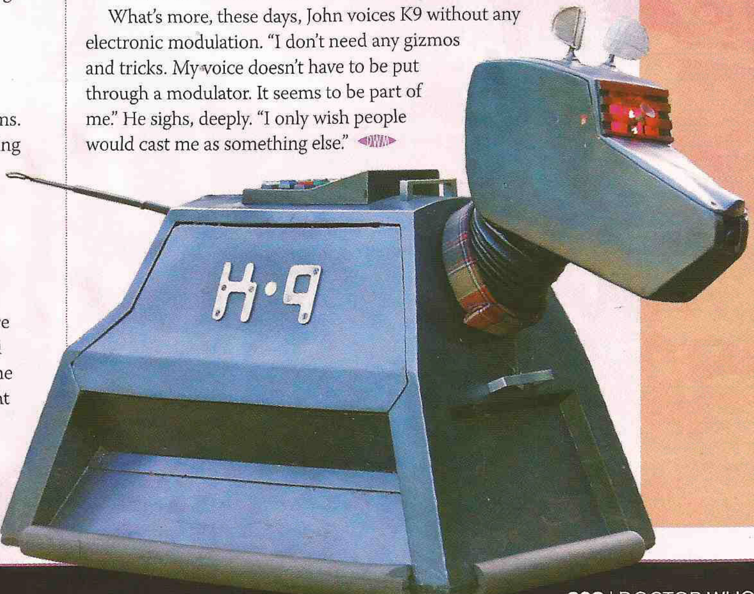
Thomas Knight gets to grips with the most famous robot dog in the world...

John has never viewed K9 as a voice-only part. “Had I done that, had I considered it just a voiceover, K9 would have faded years ago,” he insists. “K9 was written as a fully-fledged character, a fully-fledged companion, and I played him as such. It wasn't a question of phoning it in from the sidelines. When I was interviewed for the part, [then *Doctor Who* producer] Graham Williams asked me how I thought K9 should speak. I suggested a voice that was clipped and, well, without any colouration, and that seems to have remained to this day. The character has a personality that's a little bit... not acerbic exactly, but it's got a bit of an edge to it. That's maybe why he's continued as he has and is still called back, which is lovely for me. It's a great honour. It's like an OBE,” he chuckles. “No, no, no, let's no go there!”

What's more, these days, John voices K9 without any electronic modulation. “I don't need any gizmos and tricks. My voice doesn't have to be put through a modulator. It seems to be part of me.” He sighs, deeply. “I only wish people would cast me as something else.” DWM

DATA EXTRACT

Name K9 Mark IV
First appearance K9 Mark I débuted in *The Invisible Enemy* (1977), while Mark IV first appeared in *School Reunion* (2006)
Quote, Unquote “Master! TARDIS basecode now being transferred. The process is simple!”



METROPOLITAN
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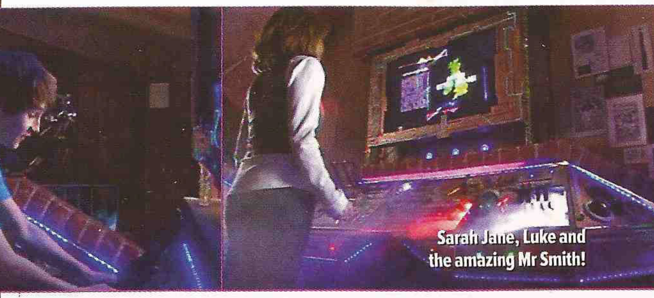


Sarah Jane, Luke and the amazing Mr Smith!

Alexander Armstrong

FIRST NAME UNKNOWN • MR SMITH

"Mr Smith, I need you!"

DWM is disappointed that Alexander Armstrong doesn't give a little fanfare as he answers the phone. But we can't have it all. It's Friday, 4 July 2008, and Alexander – Xander to his friends – has taken time out of his busy schedule to chat to **DWM** about his portrayal of Mr Smith, Sarah Jane's supercomputer.

"I've been ridiculously busy of late," he explains, "recording a new comedy drama for the BBC. It's called *Mutual Friends*, and it's brilliant. It's got Marc Warren in it, and Keeley Hawes..."

Meanwhile, he's been working on a second series of BBC One's *The Armstrong and Miller Show*, the first series of which reunited Alexander with his long-time comedy partner, Ben Miller. "The sketch show makes a refreshing change of pace," he says, "after three-and-a-half months on *Mutual Friends*." Is Alexander a jack-of-all-trades? "Yes," he laughs, "and a master of none!"

Is it harder to get into character for a voice-only part like Mr Smith? "Yes, in some ways," he considers, "but you get to see a lot of the series anyway, so you're kind of wrapped up in it." How did he land the part of Mr Smith in *The Sarah Jane Adventures*? "I was just asked. They said it was mine for the taking, so I bit their arm off. I thought, God, definitely!"

Does he feel excluded from the rest of the cast? Alexander has never actually been on set. "I don't even get to go to the *readthroughs*," he reveals. "Somebody voices me in, and then I stumble along to the recording studio to do all my stuff, usually in one morning. I record my lines at Air Studios in Hampstead. I can't think why. They're massive studios. It's an amazing place. Of all the really crappy places that we could record Mr Smith, they pick one of the coolest recording studios in London!"

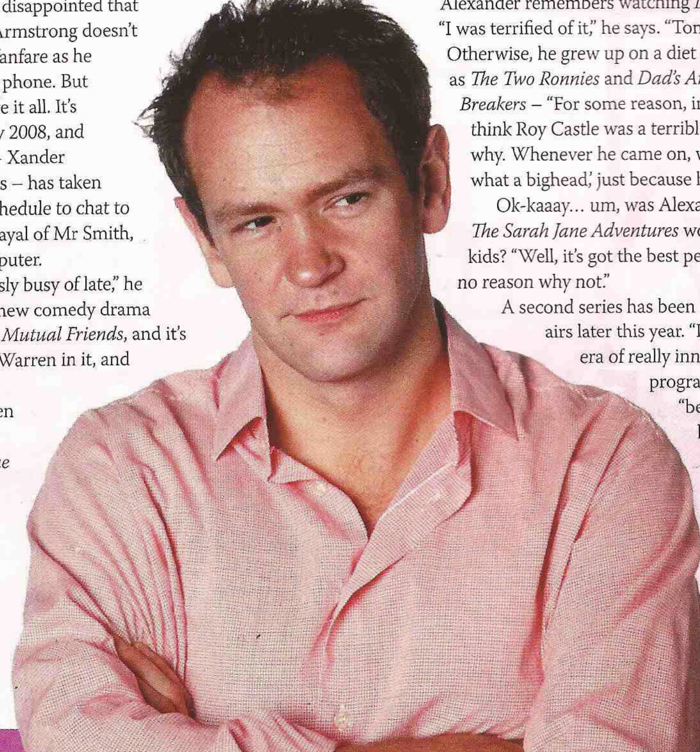
Mr Smith is the product of a union between Sarah Jane's laptop and a Xylok. The Xylok, as we all know from *The Sarah Jane Adventures* story *The Lost Boy*, is a crystalline race that crashed to Earth as a meteor and was trapped underneath the surface of the Earth for thousands of years until the eruption of Krakatoa freed a tiny piece of the Xylok entity. (And yes, **DWM** really did type that from memory. Honest!) How, then, does one get into character as an alien computer? What's your motivation, Alexander? "Well," he chuckles, "it's impossibly difficult. I can't begin to tell you the hoops of fire that I leap through. The voice has a certain amount of HAL [the computer in *2001: A Space Odyssey*], I suppose. Mr Smith is very calm. He's generally on top of things. He doesn't get too excitable.

"Of course, there was a fantastic episode last year when Mr Smith went bad [*The Lost Boy*]. Mr Smith went wrong, and suddenly he got a sort of edge to his voice, a bit of a sneer. But usually it's fairly even. There was, I think, going to be an episode where Mr Smith becomes human, but we'd just had a baby, so I wasn't able to get down to Cardiff to shoot that. I think I would have played him, on screen, as a faceless man or something. Well, more faceless than usual! But they're such fun stories. They're so exciting."

Alexander remembers watching *Doctor Who* as a kid. "I was terrified of it," he says. "Tom Baker was my Doctor." Otherwise, he grew up on a diet of comedy shows such as *The Two Ronnies* and *Dad's Army*. Oh, and *Record Breakers* – "For some reason, in our house, we used to think Roy Castle was a terrible show-off. I'm not sure why. Whenever he came on, we'd always go, 'Oh no, what a bighead,' just because he played the trumpet."

Ok-kaaay... um, was Alexander confident that *The Sarah Jane Adventures* would prove a hit with the kids? "Well, it's got the best people on board, so I saw no reason why not."

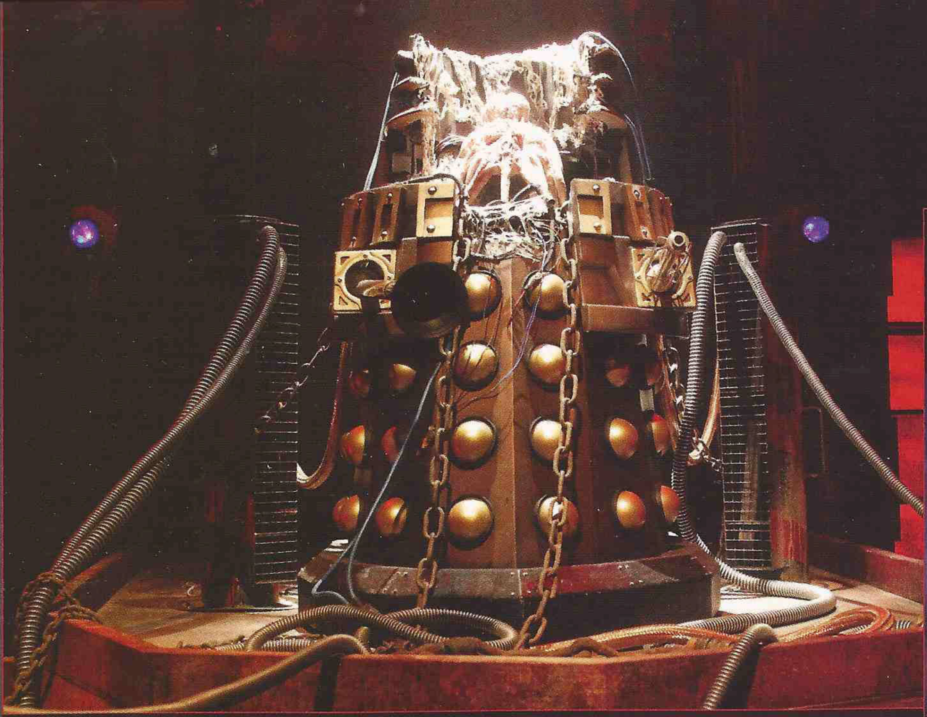
A second series has been commissioned and airs later this year. "I hope this starts a new era of really innovative children's programming," says Alexander, "because the bar has now been set incredibly high. It's storytelling that doesn't mess about. Kids have to deal with some quite harsh things in the show, but life *is* dangerous and a little bit scary. Kids love to be scared, don't they?" DWM



Main photo © REX

DATA EXTRACT

Name Mr Smith
First appearance *The Sarah Jane Adventures* episode *Invasion of the Bane* (2007)
Quote, Unquote "Sarah Jane, I think you should look outside. You will find the visual evidence most conclusive."



The Abominat
Davros believes Ca
chilling propheci

Nicholas Briggs

THE CLOSEST THING TO CRAZY • DALEK CAAN

“He's a bit socially dysfunctional,” says Nicholas Briggs, about the insane abomination that is Dalek Caan, “so I was ideal casting. I always look for the clues in the script, and Russell is very good at describing what he wants – the high voice, the 'sing-song' quality…”

Nicholas has voiced the Daleks – yes, all of them – since the 2005 episode *Dalek*, and this is his third time as Dalek Caan, but never before has he gone this… well, crazy! He's a writhing, giggling, shivering, gleeful wreck of a Dalek. “My theory on Caan,” embarks Nicholas, taking a deep breath, “is that being sucked through the Time War and blown out the other end has kind of reverse-wired – or random-wired – his brain, so all his neurons are firing in constantly changing, random, insane ways. That's why he doesn't really know what's funny or serious. He just knows the truth, and it blurts out in this odd, cryptic way. I think he's frozen in a moment of excruciating ecstasy. When any emotion surges up inside him, it makes him laugh, whether it's appropriate or not. Graeme Harper loved Caan's giggling. He asked for more of that on every take.”

Nicholas imagines each Dalek as having a different, distinct personality. “I find the best way to delineate them is attitude. Which one is giving the orders? Which one is getting cross? Who's being obedient? That's what enables me to switch so quickly between the voices. You have to get into character. Absolutely. They may be daft, mad, squeaky, croaky or whatever, but they're still characters.”

The Judoon, too, make a long-overdue comeback in *The Stolen Earth*. Nicholas' throat must be shredded to bits after all that “Ko! Blo! Fo!”…? “The Judoon are painful to do,” he confirms, “but the most painful thing about it this time was that I had to record the lines in front of the entire assembled cast, on set in the Crucible, at the end of a day's filming. Billie Piper thought it was hilarious. She didn't have a clue what I was doing. Everyone had to stand still and wait as I walked into the middle of the set, a microphone loomed in front of me, and off I went.” And has he any idea what the Judoon are talking about? “Not a clue. Sorry.”

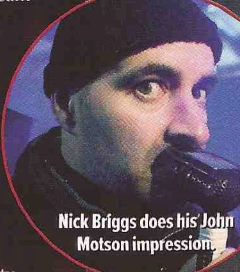
How important is it that Nicholas is on set, to read in the monster voices 'live'? “Well, it's more expensive for them to employ me to be on set,” he acknowledges, “and having me there presents all sorts of technical challenges that assistant directors wouldn't normally have to face. They're not quite sure who or what I am. Some treat me like a member of the cast, but others kind of forget me. There was one, once, who kept reading in my lines, forgetting that I was there to do that job! But I think I'm there because of Russell and David. I think Russell feels that actually hearing the Dalek voice brings a kind of atmosphere to the set, which sets everybody tingling and is therefore beneficial to the finished product. And I know David likes the way that the Daleks are a complete creation on set. They talk, they move, they flash their lights and they speak. It feels like an event when the Dalek voice crackles out over the speakers. It's like the ice cream van arriving – people hear that sound and come running.”

> “CAAN JUST KNOWS THE TRUTH. I THINK HE'S **FROZEN IN A MOMENT** OF **EXCRUCIATING ECSTACY!**”

Meanwhile, Nicholas is full of praise for Julian Bleach's portrayal of Davros. “I think he's a brilliant new carrier of the Davros torch – a character so wonderfully created by Michael Wisher [in 1975], and beautifully reinterpreted [in the 1980s] by Terry Molloy. Julian is very reminiscent of Michael's original. I knew Michael quite well, so it was uncanny hearing Julian at the readthrough. Lis Sladen and I had a moment in the tea break: we just looked at each other and said, 'God, it was like Michael was in the room.' But Julian brings something new to it, too – an insanity that's really scary, which is bizarre, because he's such a quiet, gentle person. He spent a week with us, and we welcomed him into the Dalek fraternity with open arms.” DWM

DATA EXTRACT

Name Dalek Caan
First appearance *Army of Ghosts* (2006)
Quote, Unquote “Death is coming. Ohh, I can see it. Everlasting death for the most faithful companion…”



Nick Briggs does his John Motson impression

Julian Bleach

‘D’ IS FOR DANGEROUS • DAVROS

Davros, lord and creator of the Dalek race, with one of his ‘children’.

Julian Bleach is fascinating. **DWM** has spent three days in his company, on set in the Dalek Crucible at Upper Boat, and afterwards in the bar at a hotel near Cardiff Bay, and has found him to be an unusually thoughtful and courteous man, a likeable, slightly awkward presence. He speaks softly, in a rather deep voice, about *The Mighty Boosh*, mobile phones, Simon Amstell’s tenure on *Popworld*, Sir Ben Kingsley, Cardiff’s nightlife, the character of Davros and the price of lager with the same understated, deadpan sense of humour. He is captivating company, and seems somewhat taken aback by all the fuss and speculation over Old Blue Eye. “It’s come as a complete surprise,” he says, “but it was no problem for me to keep quiet [about his casting]. I wanted the return of Davros to come as a complete surprise, too.”

> “I WATCHED GENESIS OF THE DALEKS TO REMIND MYSELF OF THAT VOICE. DAVROS WAS EVERY BIT AS POTENT AS I REMEMBER!”

DATA EXTRACT

Name Davros
First appearance *Genesis of the Daleks* (1975)
Quote, Unquote “Your strategies have failed. Your weapons are useless. And… oh, the end of the universe is come!”

However, the 45-year-old actor seems wary of interviews. Truth be told, he probably isn’t enjoying this one very much, but he’s too polite to say so. He takes what he does very seriously, but doesn’t seem all that comfortable talking about it. His answers to **DWM**’s questions are short and to the point. How would he sum up his experience of working on *Doctor Who*? “An absolute blast.” Which scene is he most proud of? “I can’t say, because I haven’t seen it yet.” What are his top tips for kids – and adults – who want to imitate Davros in the playground? “Just say the lines and don’t bump into the climbing frame!” Is he looking forward to the Davros action figure? “Of course.” Would he consider returning to the role some day? “I can’t answer that. I haven’t seen it.” And so on.

Davros and the Doctor encounter each other once more in *Journey’s End*.

But if this comes across in print as defensive and frosty, rest assured, he isn’t. He’s charm itself. When **DWM** asks him if, like Davros, he could create a whole new race of beings, to his own design, what would that race be like and what would it do (yes, **DWM** asks the questions that *matter!*), Julian responds: “Funny you should ask me that, because I am actually creating a whole new race of beings at the moment. But to say any more would spoil the surprise.”

In the Crucible Vaults, on 10 March 2008, Julian is the centre of attention, whether he likes it or not. People can’t stop staring. Davros! Here! On set! Even Kylie didn’t receive this much attention.

“Look at his teeth!” exclaims Billie Piper. “Davros needs some serious dental work.”

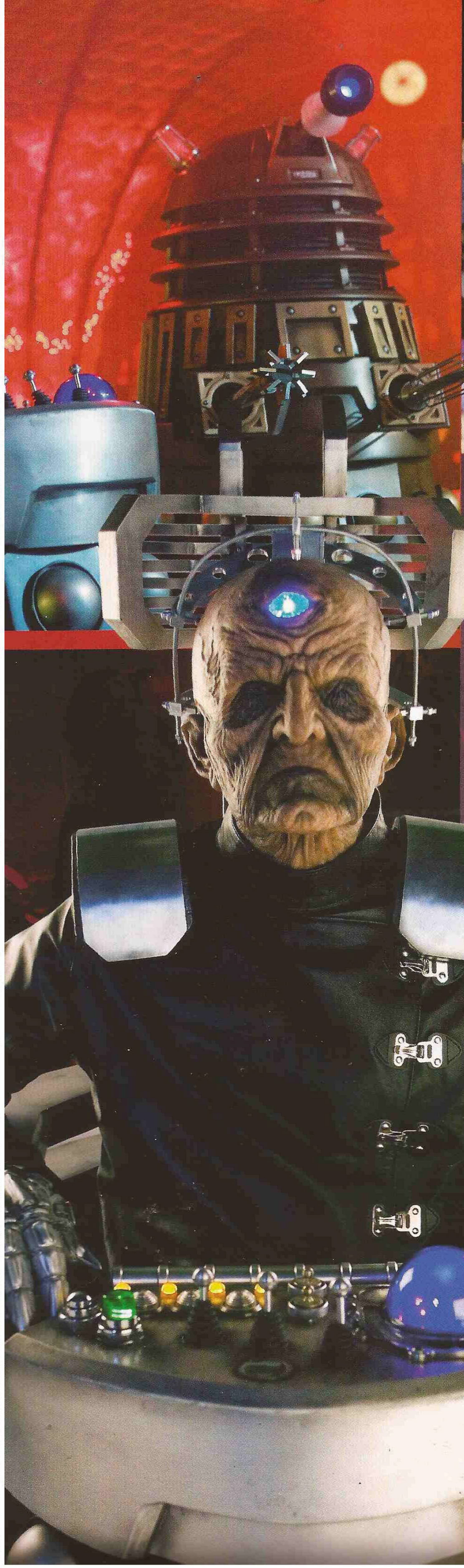
“That mask is brilliant,” chuckles Noel Clarke. “It looks real, man.”

“That’s what we’ll *all* look like when we’re older,” adds David Tennant.

“I found David incredibly easy to work with,” Julian tells **DWM**, later, “which I think is partly to do with him being such a generous actor, but also to do with his ability to charge a scene with intensity.” But how physically demanding is portraying Davros? On the one hand, Julian is encrusted in silicone (“I could be wrong, but I’m hoping it’ll be easier than usual to watch myself playing Davros, because I’m in such heavy disguise”) and trapped in a cumbersome Dalek skirt. On the other hand… well, at least he’s sat down all day. “I wouldn’t call it physically demanding so much as *mentally* demanding,” he says, “because the sight impairing and sound-distorting effect of the prosthetic make-up can eventually be a bit disorientating.”

The young Julian was bitten by the acting bug after playing an American gangster in a production at Summerbee Comprehensive School, in Bournemouth, the town in which he was born and raised. The role landed him a place on the drama course at Poole College’s highly-regarded Jellicoe Theatre. A teenager in the 1970s, Julian watched *Doctor Who*, and his favourite Doctor was Tom Baker, who, he says, “had an eccentric Harpo Marx quality about him”. In preparation for playing Davros, Julian sought out the DVD of 1975’s *Genesis of the Daleks*, to study Michael Wisher’s original portrayal.

“Although the image of Davros has been branded on my memory since I saw him in the ’70s, I chose to watch that one again just to remind myself of that voice. On second viewing, he was every bit as potent as I remember.” Julian hasn’t reviewed any later Davros serials, though. In fact, he’s surprised and a bit confused when **DWM** reveals that Davros, by his last appearance, in 1988’s *Remembrance of the Daleks*, was little more than a head in a case. “What happened to the rest of him?!” **DWM** tries to explain. “So how has he got his arms and body back?” **DWM** isn’t quite sure. We move on.



Davros demonstrates his famous Tommy Cooper impersonation to director Graeme Harper.

Is the fact that other actors have played the part in the past a help or a hindrance? “That can make it harder to approach it afresh,” considers Julian, “but it’s more of a problem if you’re trying to find a new interpretation of the character. What I was trying to do with Davros was to recreate – and match as closely as possible – a previously established character.” So what’s Julian’s take on Davros? Twisted megalomaniac? Mad scientist? Misguided genius? “All of those things, but I’d say the character was very probably originally inspired by Hitler, and I found that to be quite a useful reference point, particularly in some of his more dogmatic speeches.” Does Julian feel sorry for Davros at all? Does he have to? “I don’t think you have to sympathise with a character in order to play him,” he answers, before adding: “But it does seem to help.” Is Julian a method actor? “I’d say every actor has a method of some description, which can be applied to any character. Your approach to playing a part can be as simple or as complex as you choose to make it.”

Topic sidestepped, Julian explains how he came to be cast as Davros: “Last year, I appeared in an episode of *Torchwood* [he played the ‘Ghostmaker’ in Series Two’s *From out of the Rain*], and apparently the producers thought I might be right for the part of Davros. They invited me in to read for a screen test, and then very kindly offered me the job. I, of course, accepted. That was about two months before filming.” Was he nervous about taking on such an iconic role? “I felt a certain amount of pressure to live up to the standards set by the previous portrayals, but the task was made a bit less daunting by the fact that Graeme Harper, who directed Davros in the ’80s [1985’s *Revelation of the Daleks*], was there to keep me on course.”

Julian Bleach as the ‘Ghostmaker’ in *Torchwoo* *From out of the Rain*.

“You don’t really go anywhere in this shot,” Graeme reminds Julian, on the Crucible set. “You’re standing your ground.” This is the scene where Captain Jack runs out of the TARDIS, and throws a large sci-fi gun to Mickey, who catches it, spins around, and holds it to Davros’ head.

“John, Noel, I’m not doubting your throwing or catching abilities,” says Simon Morris, “but this is a big gun. It’s heavy. Can we practice the gun throw?”

“It’s fine, man. I won’t drop it,” promises Noel. A pause. “Have we only got the one?”

“Yes,” nods Simon.

“Okay.” Another pause. “I won’t drop it.”

But time is running short. “We’ve got to get this done today,” says Graeme. “I know we can.”

“You’ve got to,” nods production manager Peter Bennett. “It’s your last Davros day. You’d bloody better finish – or we’ll leave you here on your own with a camera!”

After one final, faintly disturbing scene of Davros exposing his decaying torso, inside of which resides his still-just-about-beating heart (a special effects man is crouched out of shot, blowing into a plastic tube that inflates and deflates the sorry-looking organ), Simon declares, “Ladies and gentlemen, that’s a wrap on Mr Julian Bleach…”

A huge round of applause. “You’re going to frighten so many kids,” Graeme tells Julian, shaking his hand. “Including me! It’s wonderful.”

Davros and the Doctor shake hands too. “My hands feel like cheese footballs,” apologises Julian.

“And that’s how I’ll remember you,” beams David. “I hope we work together again some time.” DWM

David Tennant

DAY OLD BLUES • THE DOCTOR

Donna finds that an extra Doctor comes in handy...

It's Monday, 20 March 2008. A man who looks like David Tennant paces around the Dalek Crucible. This man is Collum Sanson-Regan. He's Irish, not Scottish, and he only looks like David from behind, really. But that's good enough. He's sporting the brown pinstripe suit, while David – the *real* David – wears the blue suit. All day long, the lead actor and his double have been dashing off every half hour or so, to swap costumes. Each scene is shot once with David in the brown suit, and then once again with him in the blue. Collum likewise. Logistically, it's a nightmare.

How is David keeping track of which Doctor is which? "Well, obviously, the colour-coding is a clue," he laughs, "but I know what you mean – are they two distinct performances? Well, slightly. There are different thought processes going on. And I've underlined them in different colours in the script, which is a big deal. It shows I mean business! They're different characters, but they've both got to be the Doctor. It's the same character, but it's not. It's a tricky one, because with Rose, at the end, you want to feel that she is left with the person that she loves, but also that she isn't. It's quite a subtle, ambiguous ending for Rose."

"We need the green screen," calls out Simon Morris, "or else this won't work." This is the scene where all the companions and both Doctors have to pile into the police box. "Can we take out the TARDIS translight, otherwise everyone won't fit in?"

"Am I just running into the TARDIS?" asks David-in-the-blue. "Is that all this shot is?"

The green screen is positioned next to the TARDIS, so that David-in-the-blue can run in on his own, and that shot will be merged, in post-production, with one of David-in-the-brown looking on. Do you follow? Camille Coduri doesn't. "What's going on?" she asks John Barrowman.

"It's a plate shot," smiles John. "Erm – how long have you been doing this telly lark, Camille?"

Which suit does David prefer: the brown or the blue? "I change my mind, actually. The blue suits are getting a bit baggy," he says, "but we've got some new ones coming in, which is great. If you look at the brown suit now, it's beginning to get a little tatty. But I don't mind that. I quite like a bit of tatty." And did he enjoy getting naked in the TARDIS in *Journey's End*? **DWM** can't imagine so. "No, not really," he confirms. "It came at the end of a long shoot. You don't exactly have a chance to go to the gym when you're filming *Doctor Who* every month, so it wasn't ideal timing. But it was very quick."

Back on set, fumes are pouring from the police box. Well, they may as well be. "Someone's just dropped a humdinger in there," cringes David. "I think it's John, but he's denying it."

But Barrowman isn't fooled. "It's you! You're farting through the ship, David! Doctor Poo!"

"He's in a very naughty mood," notes Catherine Tate. "He keeps on doing it."

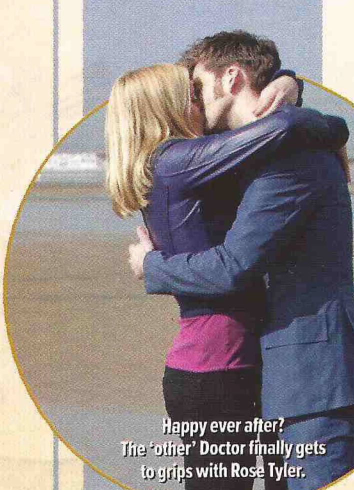
Sure enough, five minutes later, David breaks wind again. This time, John is standing right behind him. "I didn't know you were there," gulps David. "I am so, *so* sorry. That was rancid."

"My leg is burning," John tells **DWM**. "Make a note."

"John and I do get slightly competitive," confesses David, afterwards, "but only when it comes to farting. I think in every other sense..." You're better than him? "Not at all. He can high-kick higher than anyone I've ever met! No, we're quite well balanced. It's a very ego-free set. Even people who might come to work with grand egos tend not to bring them to *Doctor Who*. You can't get away with it. We won't have any of that nonsense here. To be honest, none of the individuals on set today would be like that anyway. All the people who've been regulars are people who I genuinely enjoy spending time with. To have them all together in one room is such a treat. It's a bit distracting at times, because it's a lot of fun, but I hope everyone is having a good time. I'm having a ball." DWM

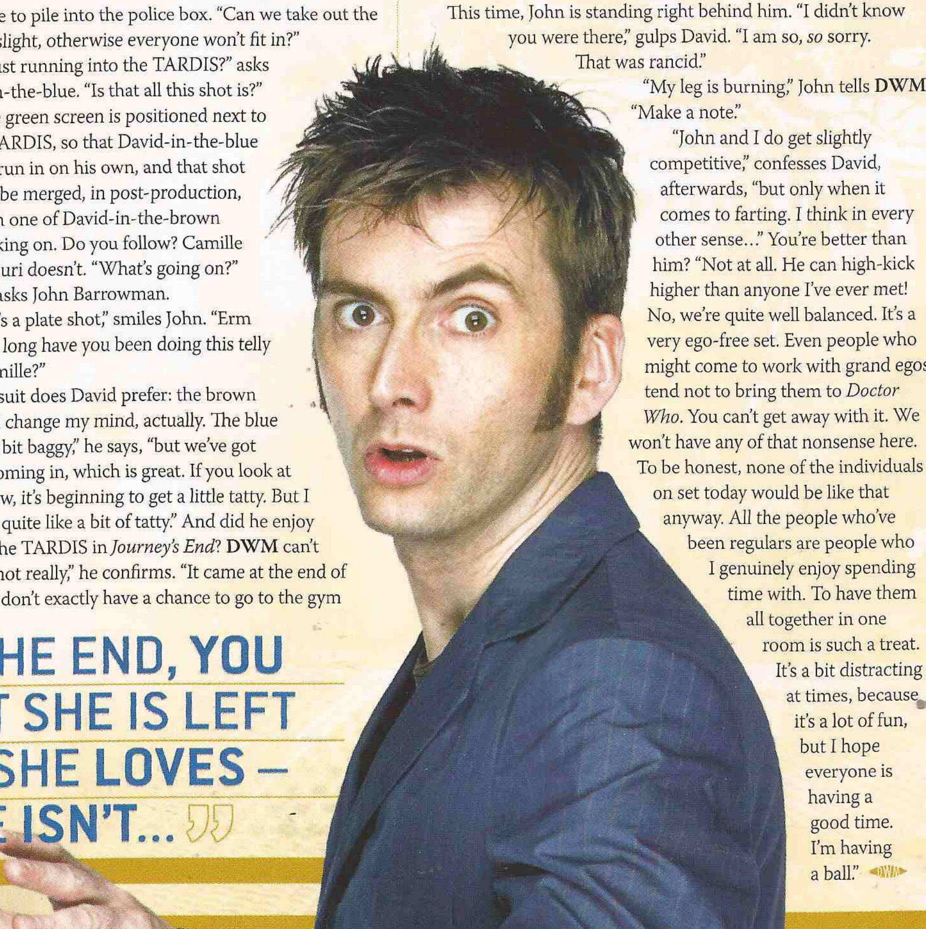
DATA EXTRACT

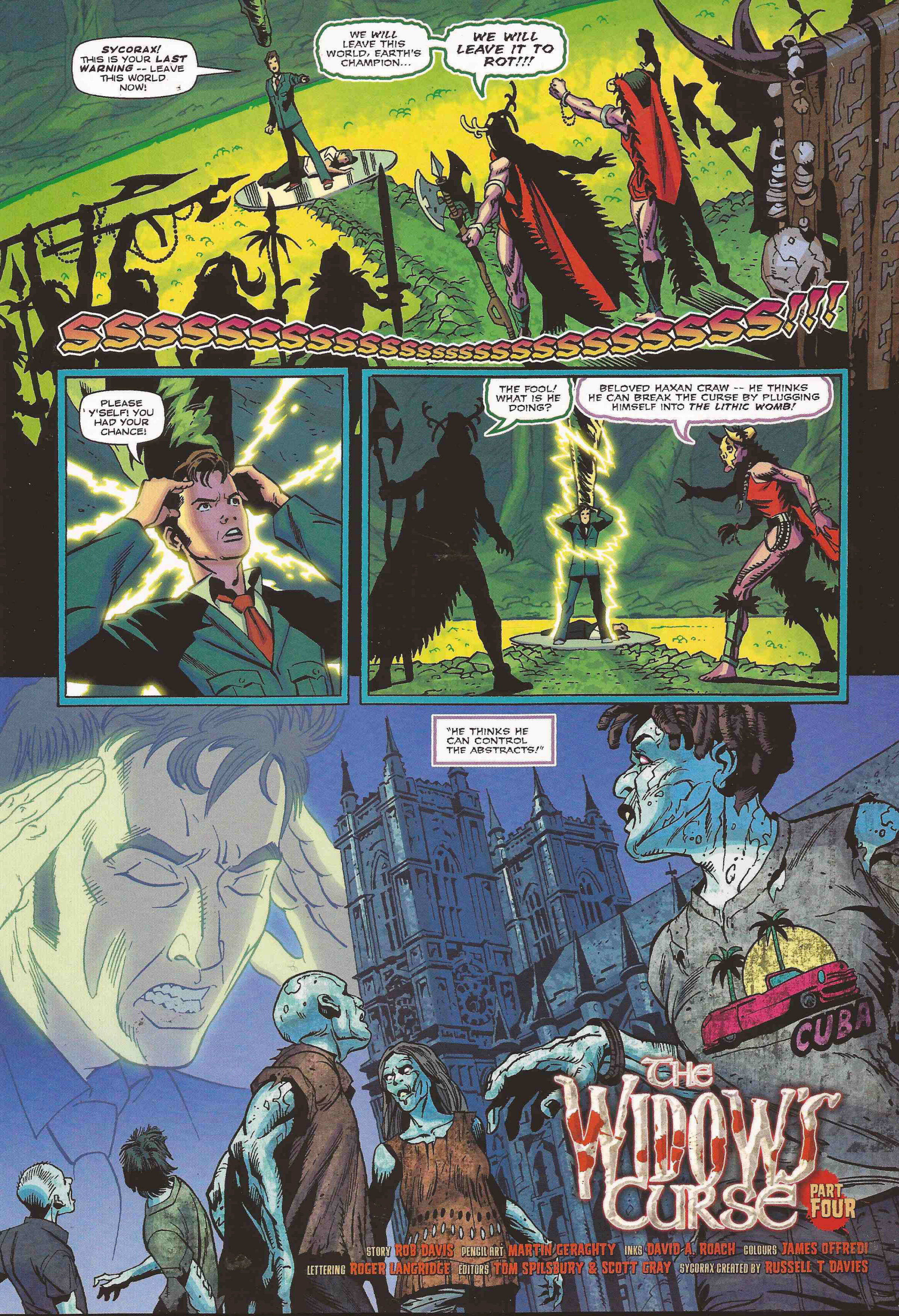
Name The 'other' Doctor (blue suit!)
First appearance *Journey's End* (2008), although the suit itself first appeared in *Smith and Jones* (2007)
Quote, Unquote "I've got one heart. This body has got only one heart. Ohhh, that's disgusting."



Happy ever after? The 'other' Doctor finally gets to grips with Rose Tyler.

> "WITH **ROSE**, AT THE END, **YOU WANT TO FEEL** THAT SHE IS LEFT WITH THE PERSON SHE **LOVES** – BUT ALSO THAT SHE **ISN'T...**"

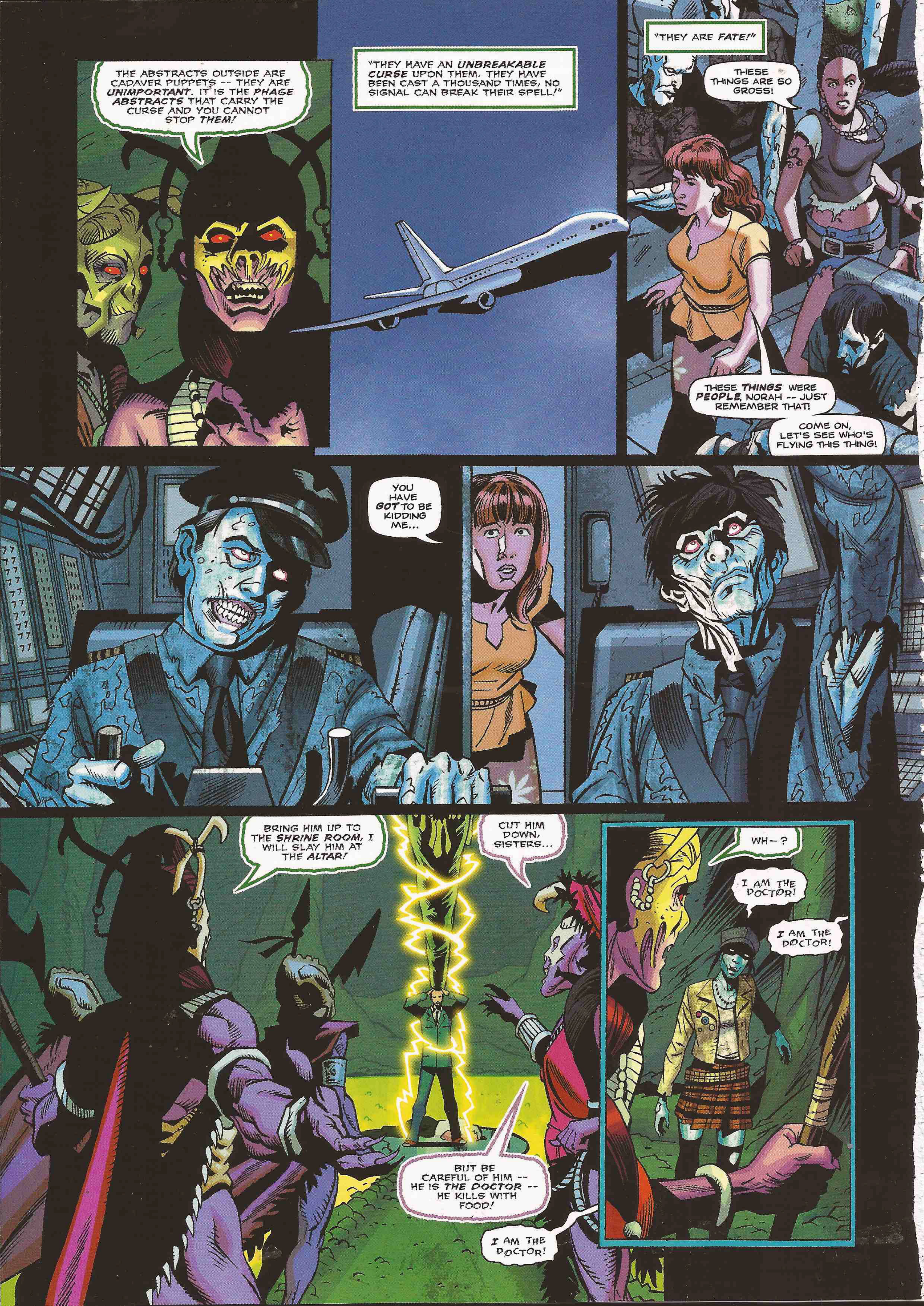


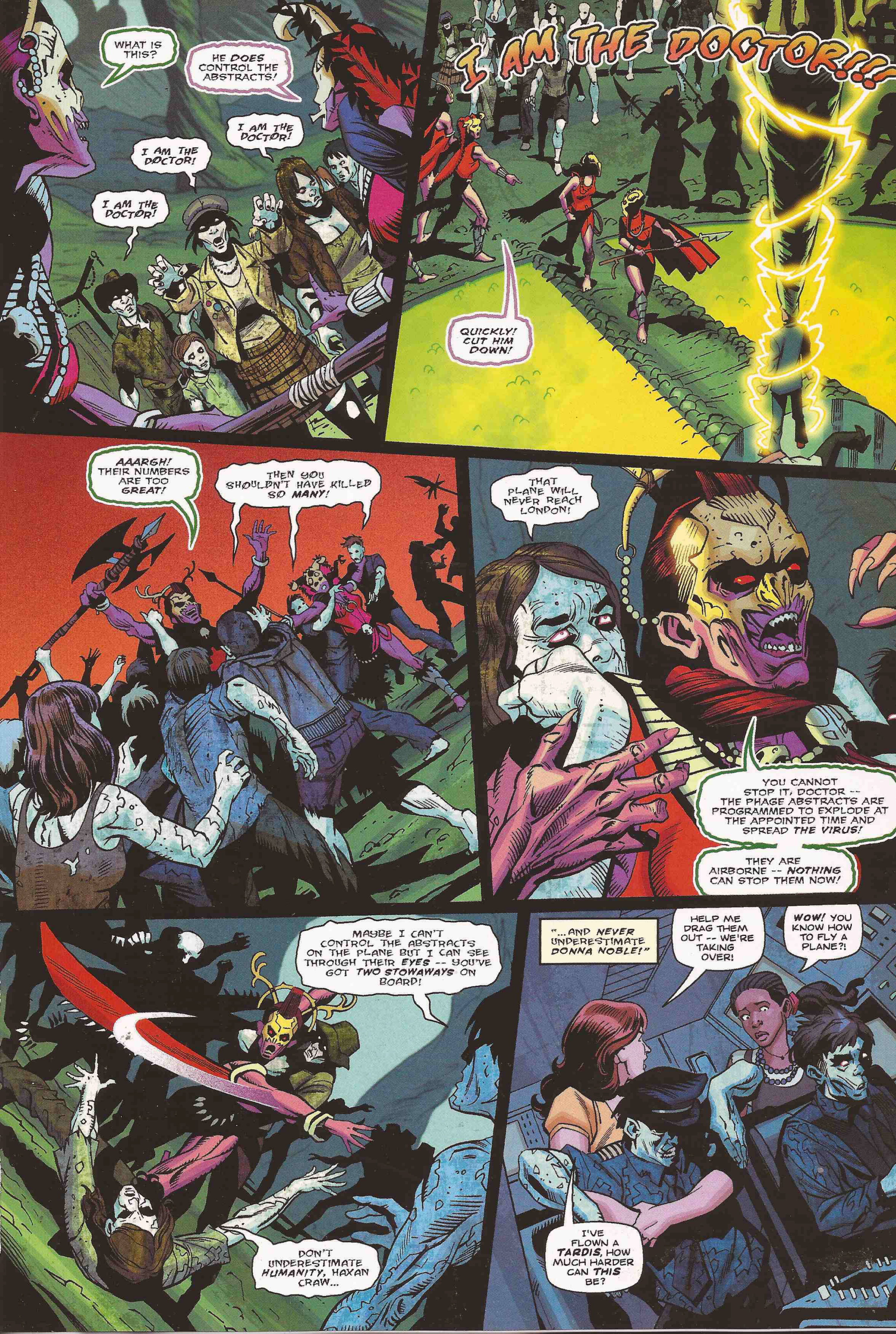

SYCORAX! THIS IS YOUR *LAST WARNING* -- LEAVE THIS WORLD NOW!
WE *WILL* LEAVE THIS WORLD, EARTH'S CHAMPION...
WE WILL LEAVE IT TO ROT!!!
SSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSS!!!
PLEASE Y'SELF! YOU HAD YOUR CHANCE!
THE FOOL! WHAT IS HE DOING?
BELOVED HAXAN CRAW -- HE THINKS HE CAN BREAK THE CURSE BY PLUGGING HIMSELF INTO *THE LITHIC WOMB!*
"HE THINKS HE CAN CONTROL THE ABSTRACTS!"
CUBA

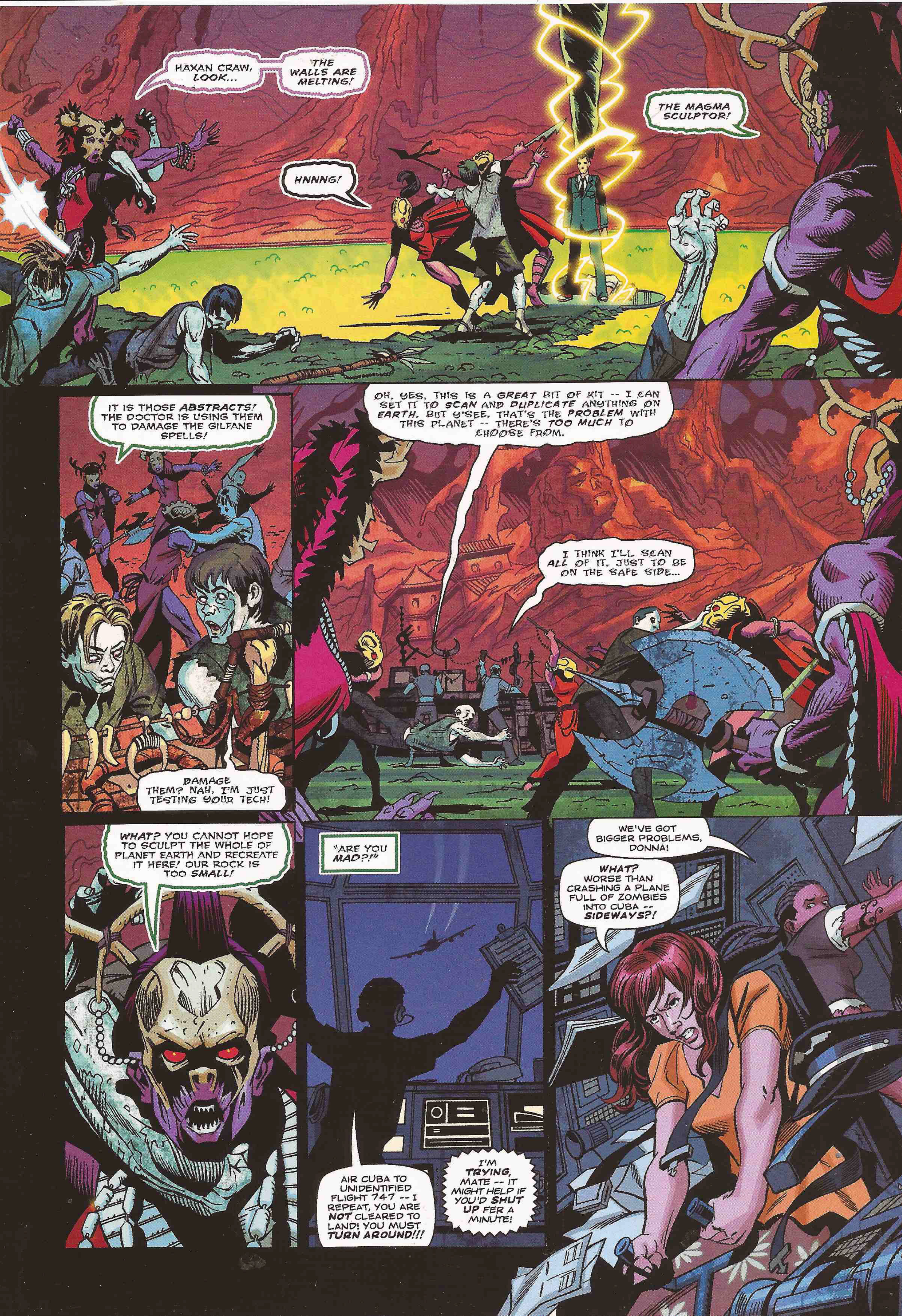
THE WIDOW'S CURSE

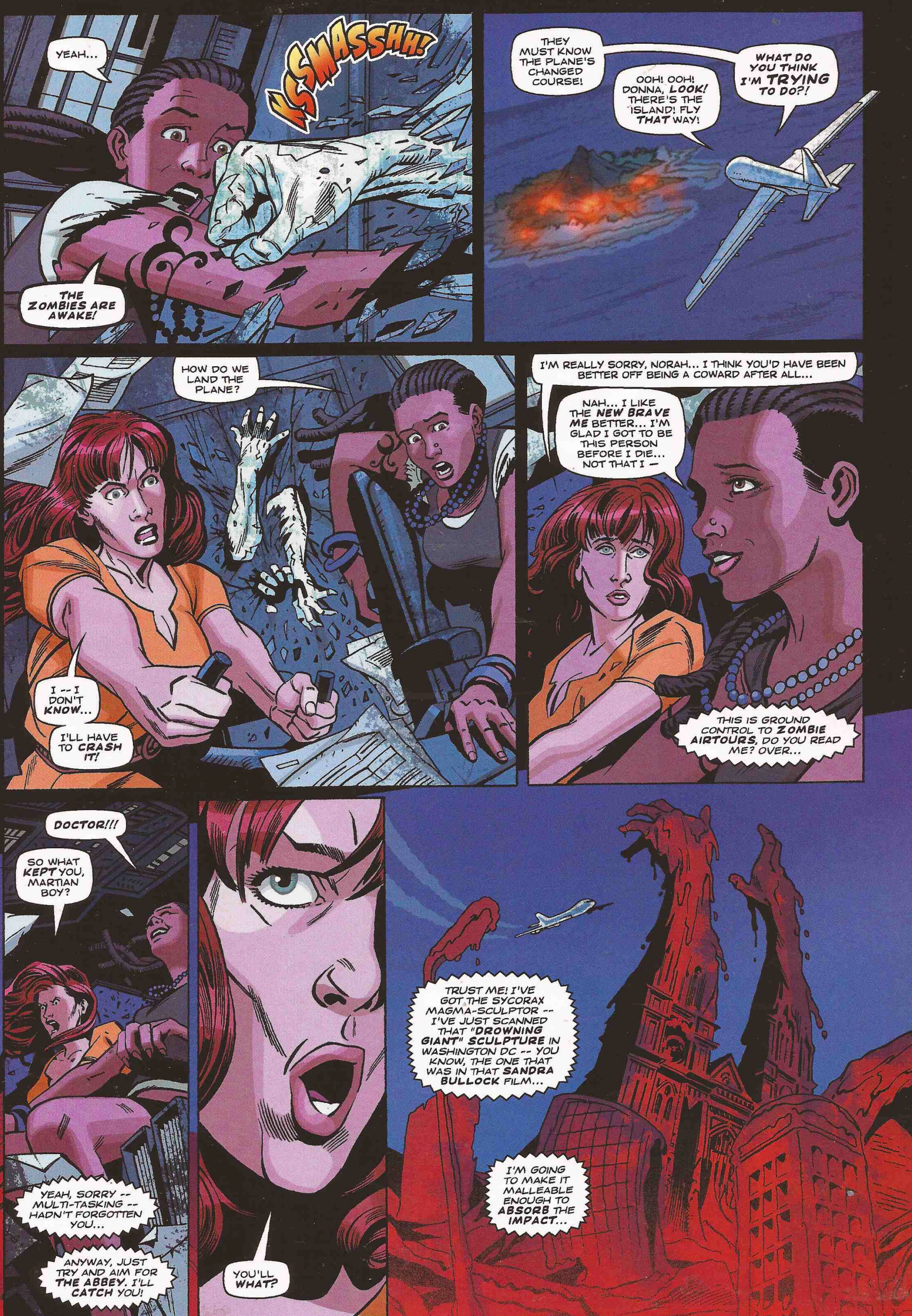
PART FOUR

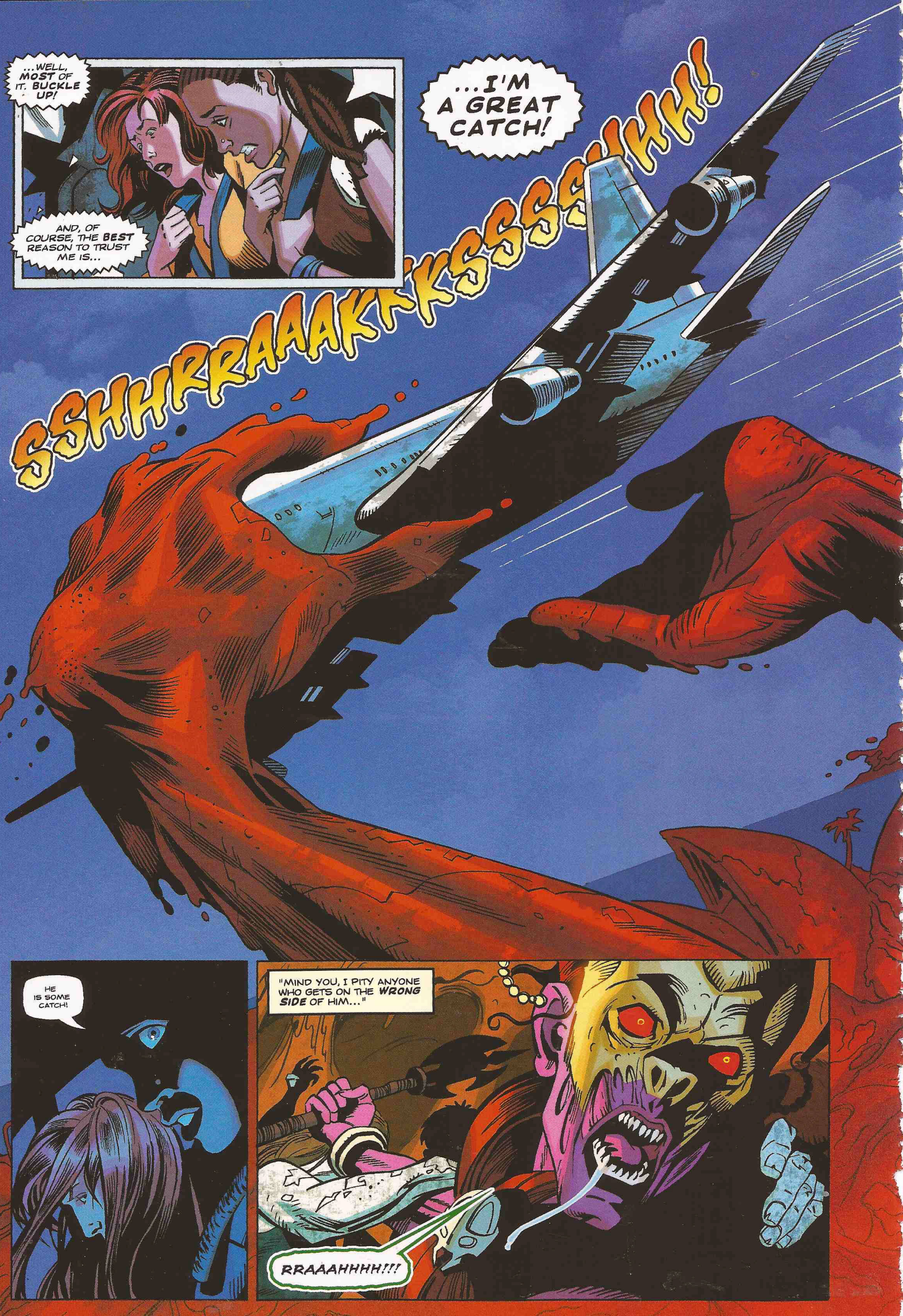
STORY **ROB DAVIS** PENCIL ART **MARTIN GERAGHTY** INKS **DAVID A. ROACH** COLOURS **JAMES OFFREDI**
LETTERING **ROGER LANGRIDGE** EDITORS **TOM SPILSBURY & SCOTT GRAY** SYCORAX CREATED BY **RUSSELL T DAVIES**

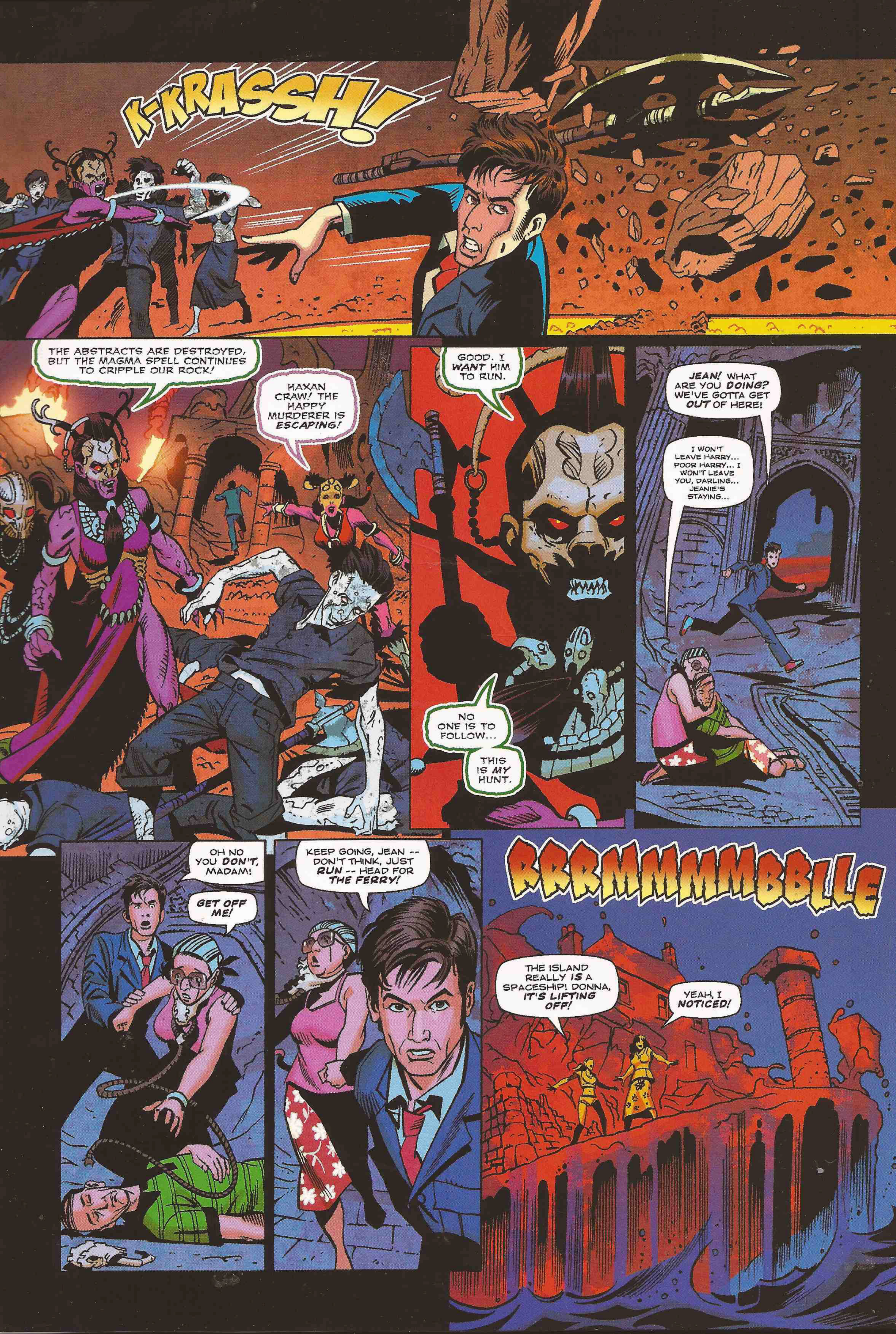

THE ABSTRACTS OUTSIDE ARE CADAVER PUPPETS -- THEY ARE *UNIMPORTANT*. IT IS THE *PHAGE ABSTRACTS* THAT CARRY THE CURSE AND YOU CANNOT STOP *THEM!*
"THEY HAVE AN *UNBREAKABLE CURSE* UPON THEM. THEY HAVE BEEN CAST A THOUSAND TIMES, NO SIGNAL CAN BREAK THEIR SPELL!"
"THEY ARE *FATE!*"
THESE THINGS ARE SO GROSS!
THESE *THINGS* WERE *PEOPLE*, NORAH -- JUST REMEMBER THAT!
COME ON, LET'S SEE WHO'S FLYING THIS THING!
YOU HAVE *GOT* TO BE KIDDING ME...
BRING HIM UP TO THE *SHRINE ROOM*, I WILL SLAY HIM AT THE *ALTAR!*
CUT HIM DOWN, SISTERS...
BUT BE CAREFUL OF HIM -- HE IS *THE DOCTOR* -- HE KILLS WITH FOOD!
I AM THE DOCTOR!
WH-?
I AM THE DOCTOR!
I AM THE DOCTOR!

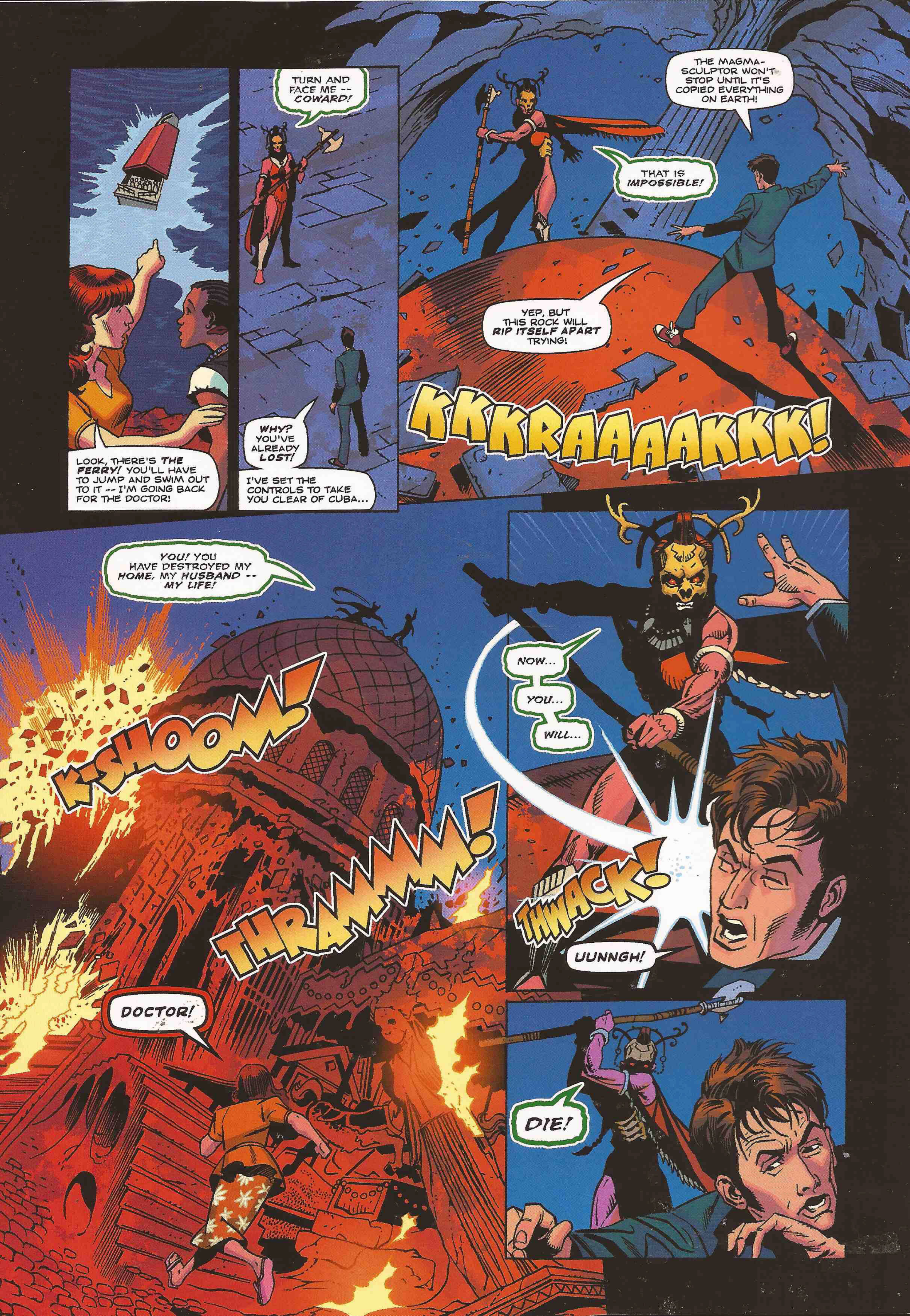

WHAT IS THIS?
HE *DOES* CONTROL THE ABSTRACTS!
I AM THE *DOCTOR!*
I AM THE *DOCTOR!*
I AM THE *DOCTOR!*
I AM THE DOCTOR!!!
QUICKLY! CUT HIM DOWN!
AAARGH! THEIR NUMBERS ARE TOO *GREAT!*
THEN YOU SHOULDN'T HAVE KILLED SO *MANY!*
THAT PLANE WILL NEVER REACH LONDON!
YOU CANNOT STOP IT, DOCTOR -- THE PHAGE ABSTRACTS ARE PROGRAMMED TO EXPLODE AT THE APPOINTED TIME AND SPREAD *THE VIRUS!*
THEY ARE AIRBORNE -- *NOTHING* CAN STOP THEM NOW!
MAYBE I CAN'T CONTROL THE ABSTRACTS ON THE PLANE BUT I CAN SEE THROUGH THEIR *EYES* -- YOU'VE GOT *TWO STOWAWAYS* ON BOARD!
DON'T UNDERESTIMATE *HUMANITY,* HAXAN CRAW...
"...AND *NEVER* UNDERESTIMATE *DONNA NOBLE!*"
HELP ME DRAG THEM OUT -- WE'RE TAKING OVER!
WOW! YOU KNOW HOW TO FLY A PLANE?!
I'VE FLOWN A *TARDIS,* HOW MUCH HARDER CAN *THIS* BE?

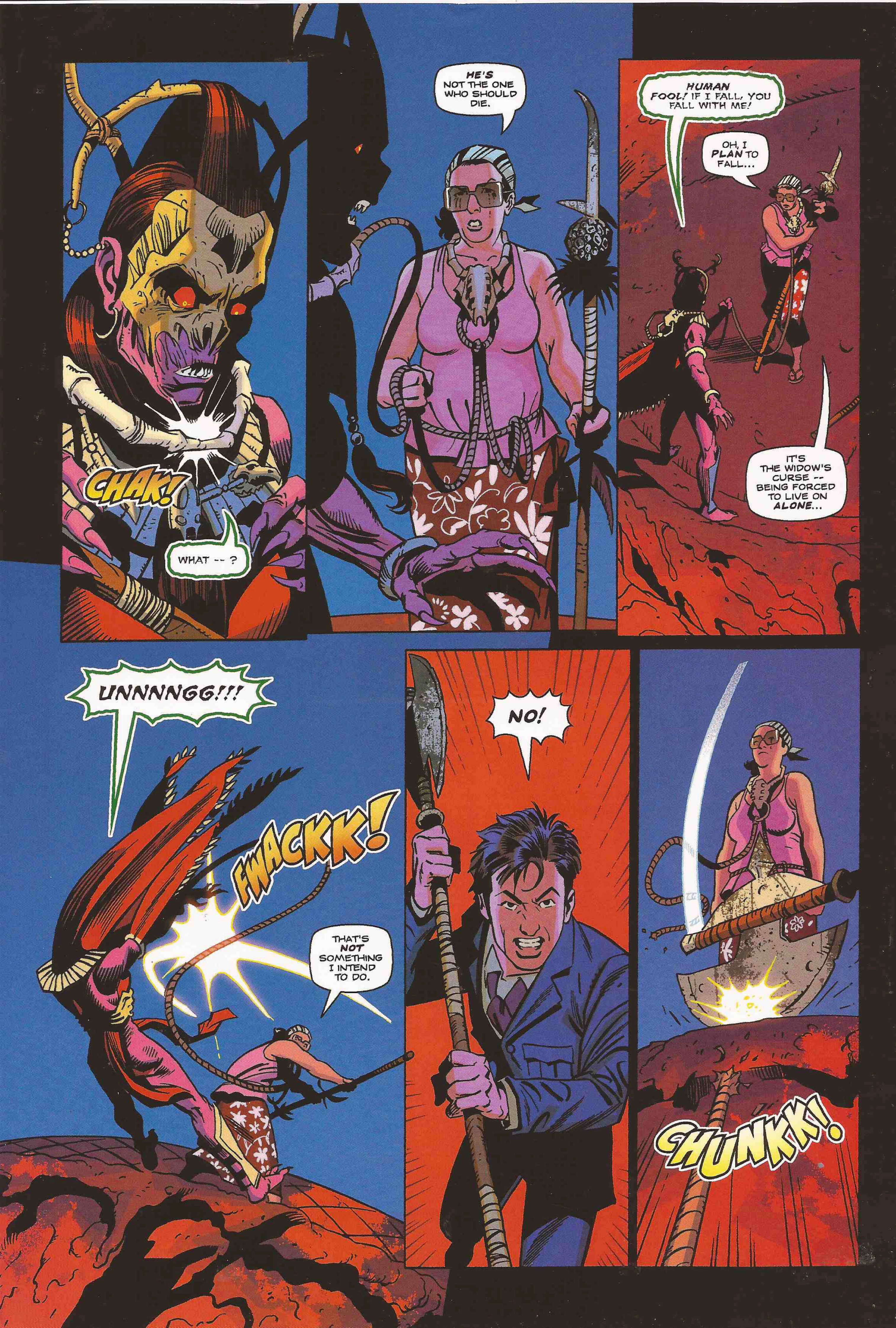

HAXAN CRAW, LOOK...
THE WALLS ARE MELTING!
HNNNG!
THE MAGMA SCULPTOR!
IT IS THOSE ABSTRACTS! THE DOCTOR IS USING THEM TO DAMAGE THE GILFANE SPELLS!
OH, YES, THIS IS A GREAT BIT OF KIT -- I CAN SET IT TO SCAN AND DUPLICATE ANYTHING ON EARTH. BUT Y'SEE, THAT'S THE PROBLEM WITH THIS PLANET -- THERE'S TOO MUCH TO CHOOSE FROM.
I THINK I'LL SCAN ALL OF IT, JUST TO BE ON THE SAFE SIDE...
DAMAGE THEM? NAH, I'M JUST TESTING YOUR TECH!
WHAT? YOU CANNOT HOPE TO SCULPT THE WHOLE OF PLANET EARTH AND RECREATE IT HERE! OUR ROCK IS TOO SMALL!
"ARE YOU MAD?!"
AIR CUBA TO UNIDENTIFIED FLIGHT 747 -- I REPEAT, YOU ARE NOT CLEARED TO LAND! YOU MUST TURN AROUND!!!
I'M TRYING, MATE -- IT MIGHT HELP IF YOU'D SHUT UP FER A MINUTE!
WE'VE GOT BIGGER PROBLEMS, DONNA!
WHAT? WORSE THAN CRASHING A PLANE FULL OF ZOMBIES INTO CUBA -- SIDEWAYS?!

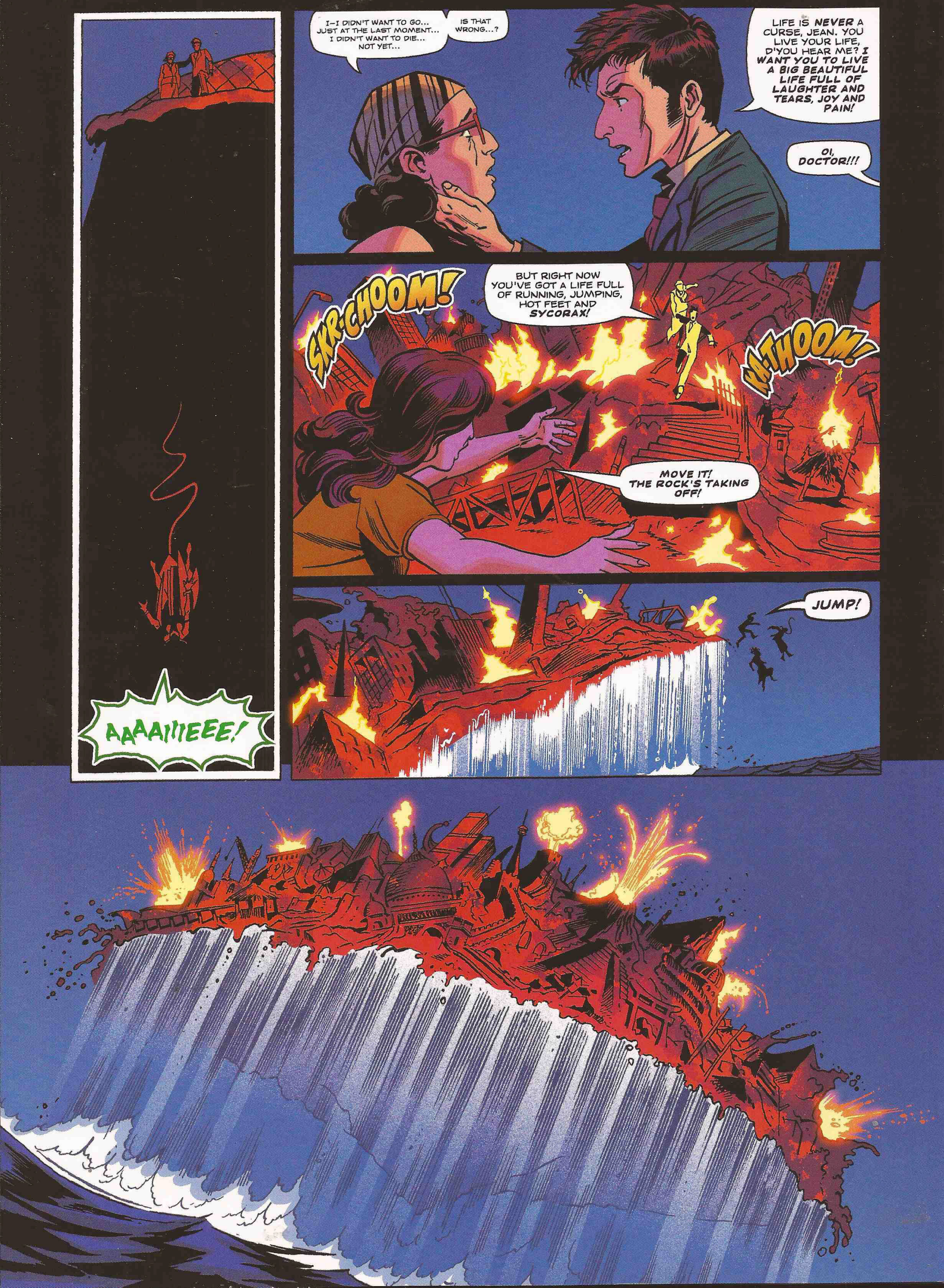

YEAH...
KSMASSHH!
THE **ZOMBIES** ARE **AWAKE!**
THEY MUST KNOW THE PLANE'S CHANGED COURSE!
WHAT DO YOU THINK I'M TRYING TO DO?!
OOH! OOH! DONNA, **LOOK!** THERE'S THE ISLAND! FLY **THAT** WAY!
HOW DO WE LAND THE PLANE?
I -- I DON'T **KNOW...**
I'LL HAVE TO **CRASH** IT!
I'M REALLY SORRY, NORAH... I THINK YOU'D HAVE BEEN BETTER OFF BEING A COWARD AFTER ALL...
NAH... I LIKE THE **NEW BRAVE ME** BETTER... I'M GLAD I GOT TO BE THIS PERSON BEFORE I DIE... NOT THAT I —
THIS IS GROUND CONTROL TO **ZOMBIE AIRTOURS**, DO YOU READ ME? OVER...
DOCTOR!!!
SO WHAT **KEPT** YOU, MARTIAN BOY?
YEAH, SORRY -- MULTI-TASKING -- HADN'T FORGOTTEN YOU...
ANYWAY, JUST TRY AND AIM FOR **THE ABBEY**. I'LL **CATCH** YOU!
YOU'LL **WHAT?**
TRUST ME! I'VE GOT THE SYCORAX MAGMA-SCULPTOR -- I'VE JUST SCANNED THAT **"DROWNING GIANT" SCULPTURE** IN WASHINGTON DC -- YOU KNOW, THE ONE THAT WAS IN THAT **SANDRA BULLOCK** FILM...
I'M GOING TO MAKE IT MALLEABLE ENOUGH TO **ABSORB** THE **IMPACT...**

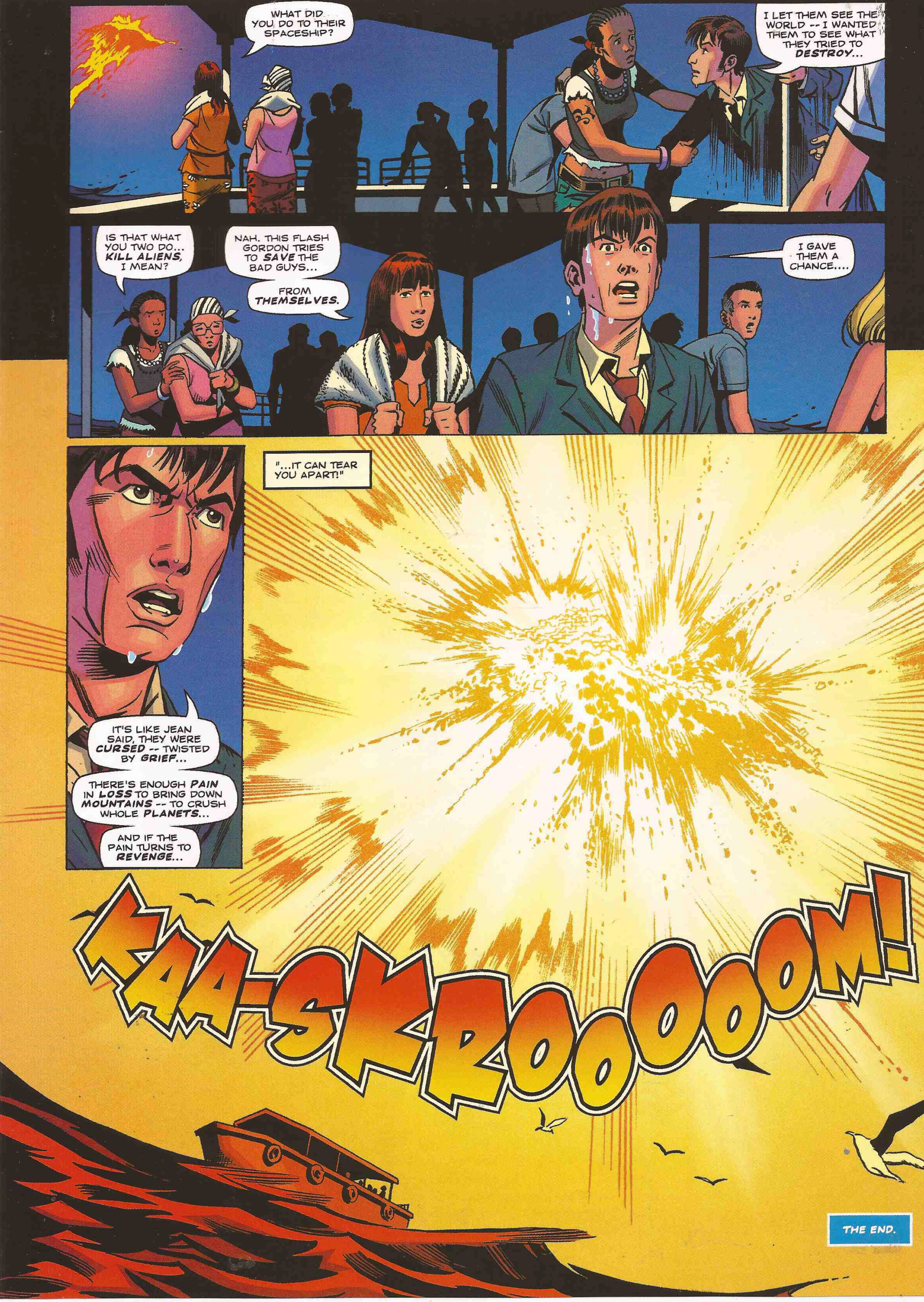

...WELL, MOST OF IT. BUCKLE UP!
AND, OF COURSE, THE BEST REASON TO TRUST ME IS...
...I'M A GREAT CATCH!
SSHHRRAAAKKKSSSSSSHHH!
HE IS SOME CATCH!
"MIND YOU, I PITY ANYONE WHO GETS ON THE WRONG SIDE OF HIM..."
RRAAAHHHH!!!


K-KRASSH!
THE ABSTRACTS ARE DESTROYED, BUT THE MAGMA SPELL CONTINUES TO CRIPPLE OUR ROCK!
HAXAN CRAW! THE HAPPY MURDERER IS *ESCAPING!*
GOOD. I *WANT* HIM TO RUN.
NO ONE IS TO FOLLOW...
THIS IS *MY* HUNT.
JEAN! WHAT ARE YOU *DOING?* WE'VE GOTTA GET *OUT* OF HERE!
I WON'T LEAVE HARRY... POOR HARRY... I WON'T LEAVE YOU, DARLING... JEANIE'S STAYING...
OH NO YOU *DON'T,* MADAM!
GET OFF ME!
KEEP GOING, JEAN -- DON'T THINK, JUST *RUN* -- HEAD FOR *THE FERRY!*
RRRMMMMMBBLLE
THE ISLAND REALLY *IS* A SPACESHIP! DONNA, *IT'S LIFTING OFF!*
YEAH, I *NOTICED!*


LOOK, THERE'S THE FERRY! YOU'LL HAVE TO JUMP AND SWIM OUT TO IT -- I'M GOING BACK FOR THE DOCTOR!
TURN AND FACE ME -- COWARD!
WHY? YOU'VE ALREADY LOST!
I'VE SET THE CONTROLS TO TAKE YOU CLEAR OF CUBA...
THE MAGMA-SCULPTOR WON'T STOP UNTIL IT'S COPIED EVERYTHING ON EARTH!
THAT IS IMPOSSIBLE!
YEP, BUT THIS ROCK WILL RIP ITSELF APART TRYING!
KKKRAAAAAKKK!
YOU! YOU HAVE DESTROYED MY HOME, MY HUSBAND -- MY LIFE!
K-SHOOOM!
THRAMMMM!
DOCTOR!
NOW...
YOU...
WILL...
THWACK!
UUNNGH!
DIE!


CHAK!
WHAT -- ?
HE'S NOT THE ONE WHO SHOULD DIE.
HUMAN FOOL! IF I FALL, YOU FALL WITH ME!
OH, I PLAN TO FALL...
IT'S THE WIDOW'S CURSE -- BEING FORCED TO LIVE ON ALONE...
UNNNNGG!!!
FWACKK!
THAT'S NOT SOMETHING I INTEND TO DO.
NO!
CHUNKK!


AAAAIIIEEE!
I–I DIDN'T WANT TO GO... JUST AT THE LAST MOMENT... I DIDN'T WANT TO DIE... NOT YET...
IS THAT WRONG...?
LIFE IS NEVER A CURSE, JEAN. YOU LIVE YOUR LIFE, D'YOU HEAR ME? I WANT YOU TO LIVE A BIG BEAUTIFUL LIFE FULL OF LAUGHTER AND TEARS, JOY AND PAIN!
OI, DOCTOR!!!
SKR-CHOOM!
BUT RIGHT NOW YOU'VE GOT A LIFE FULL OF RUNNING, JUMPING, HOT FEET AND SYCORAX!
KA-THOOM!
MOVE IT! THE ROCK'S TAKING OFF!
JUMP!


WHAT DID YOU DO TO THEIR SPACESHIP?
I LET THEM SEE THE WORLD -- I WANTED THEM TO SEE WHAT THEY TRIED TO **DESTROY**...
IS THAT WHAT YOU TWO DO... **KILL ALIENS**, I MEAN?
NAH. THIS FLASH GORDON TRIES TO **SAVE** THE BAD GUYS...
FROM **THEMSELVES**.
I GAVE THEM A CHANCE....
IT'S LIKE JEAN SAID, THEY WERE **CURSED** -- TWISTED BY **GRIEF**...
THERE'S ENOUGH **PAIN** IN **LOSS** TO BRING DOWN **MOUNTAINS** -- TO CRUSH WHOLE **PLANETS**...
AND IF THE PAIN TURNS TO **REVENGE**...
"...IT CAN TEAR YOU APART!"
KAA-SKROOOOOOM!
THE END.

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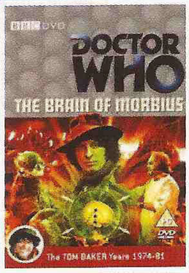
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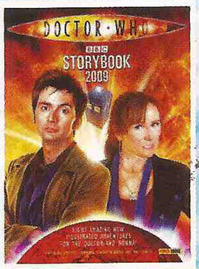
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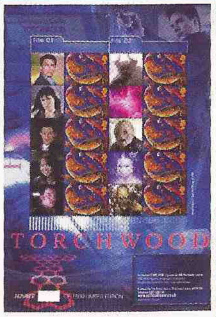

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MAJOR STRAND SIGNING EVENT

WE ARE 95% OF THE WAY TO CONFIRMING A GREAT LINE UP FOR THURSDAY AUGUST 21st. THIS DATE MAY CHANGE. PLEASE VISIT THE WEBSITE FOR CONFIRMATION. CURRENTLY CONFIRMED NERYS HUGHES, JACQUELINE HILL, PENDING CONFIRMATION NICOLA BRYANT, DAVID TROUGHTON PLUS A VERY SPECIAL A.N.OTHER!!

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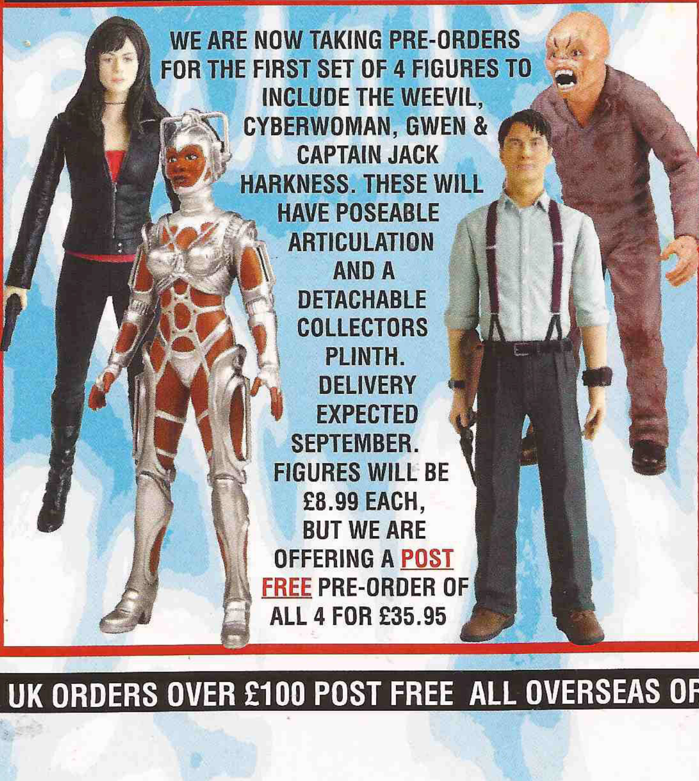

WE ARE NOW TAKING PRE-ORDERS FOR THE FIRST SET OF 4 FIGURES TO INCLUDE THE WEEVIL, CYBERWOMAN, GWEN & CAPTAIN JACK HARKNESS. THESE WILL HAVE POSEABLE ARTICULATION AND A DETACHABLE COLLECTORS PLINTH. DELIVERY EXPECTED SEPTEMBER. FIGURES WILL BE £8.99 EACH, BUT WE ARE OFFERING A POST FREE PRE-ORDER OF ALL 4 FOR £35.95

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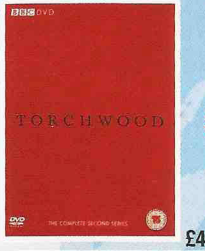
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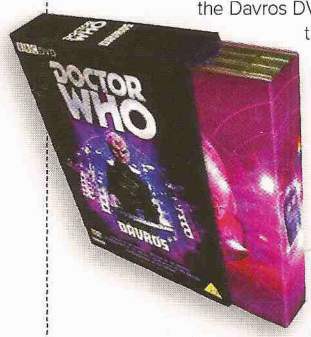
2008 SEASON SURVEY

It's that time of year again! So tell us, what were your favourite bits from this year's series of *Doctor Who*?

Blimey! What a season it's been! Adipose, Ood, Sontarans, Vashta-Nerada, Daleks... and, of course – Davros! As ever, we want your opinions on the whole series, so get filling in the form below. Feel free to add any additional comments, about any aspect of the series, on a separate piece of paper. We'll print some of the best alongside the results later in the year.

Send your completed forms (photocopies are fine, as are forms that have been scanned and emailed) to: **DWM** Season Survey 2008, Doctor Who Magazine, Panini UK Ltd, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS, or by email to dwm@panini.co.uk, marked '2008 Season Survey' in the subject line. They must arrive no later than 18 September 2008, and three randomly selected voters will each win a copy of the Davros DVD box set courtesy of the folks at 2entertain.



The eight-disc set (on sale now in high street stores, priced £99.99) includes five complete *Doctor Who* adventures – *Genesis of the Daleks*, *Destiny of the Daleks*, *Resurrection of the Daleks*, *Revelation of the Daleks* and *Remembrance of the Daleks* – not to mention a whole host of bonus features and eight Davros audio adventures.

So what more incentive could you possibly need? Get voting!

» Best Story

Please give each of the stories from the 2008 series (plus the 2007 Christmas Special, *Voyage of the Damned*) a score from 1 to 10, with 1 meaning 'Awful!' and 10 meaning 'Perfect!'. Before you start scribbling, please remember the following things:

- **DON'T** give different marks for each episode of the three two-parters. We want your overall score.
- **DON'T** rank the episodes in order of preference. You can give the same mark to as many different stories as you like.
- **DON'T** just tick one box for your overall favourite.

If you don't follow these instructions, your vote **WON'T** be counted!

☐ VOYAGE OF THE DAMNED
☐ PARTNERS IN CRIME
☐ THE FIRES OF POMPEII
☐ PLANET OF THE OOD
☐ THE SONTARAN STRATAGEM/THE POISON SKY
☐ THE DOCTOR'S DAUGHTER
☐ THE UNICORN AND THE WASP
☐ SILENCE IN THE LIBRARY/FOREST OF THE DEAD
☐ MIDNIGHT
☐ TURN LEFT
☐ THE STOLEN EARTH/JOURNEY'S END

» Best Writer

Please choose your favourite writer, (based on this year's stories only) from: **Russell T Davies**, **James Moran**, **Keith Temple**, **Helen Raynor**, **Stephen Greenhorn**, **Gareth Roberts**, **Steven Moffat**

....

» Best Director

Please name your favourite director from the following list (based on this year's series only): **James Strong** (*Voyage of the Damned*, *Partners in Crime*), **Colin Teague** (*The Fires of Pompeii*), **Graeme Harper** (*Planet of the Ood*, *The Unicorn and the Wasp*, *Turn Left*, *The Stolen Earth*, *Journey's End*), **Douglas Mackinnon** (*The Sontaran Stratagem*, *The Poison Sky*), **Alice Troughton** (*The Doctor's Daughter*, *Midnight*), **Euros Lyn** (*Silence in the Library*, *Forest of the Dead*)

....

» Best Guest Actor

Please list, in order, your favourite three guest actors from this series. (Note, for this question, regular and recurring actors such as David Tennant, Noel Clarke, John Barrowman, Bernard Cribbins, Thomas Knight and Gareth David-Lloyd are exempt. We know they're all brilliant, and it doesn't seem fair to pit them against each other. We're looking for actors who guest starred in one story only, please!)

1 ....
2 ....
3 ....

» Best Guest Actress

Please list, in order, your favourite three guest actresses from this series. (Note, as with the last question, regular and recurring actresses – *ie* Catherine Tate, Billie Piper, Freema Agyeman, Elisabeth Sladen, Camille Coduri, Jacqueline King, Penelope Wilton, Adjoa Andoh and Eve Myles – are exempt for this vote. How would you be able to decide? So we want you to nominate actresses who appeared in one story only, please!)

1 ....
2 ....
3 ....

» Best Monster

Please choose your favourite 'monster' from the following list: **The Host**, **The Adipose**, **The Pyroviles**, **The Ood**, **The Sontarans**, **The Hath**, **The Vespiform**, **The Vashta-Nerada** (*ie* the skeletons in spacesuits), **The Time Beetle**, **The Daleks**

....

» Best Villain

Please choose your favourite 'villain' from the following list: **Max Capricorn**, **Miss Foster**, **Lucius Dextrus**, **High Priestess**, **Mr Halpen**, **General Staal**, **Luke Rattigan**, **General Cobb**, **Rev Golightly**, **Sky Silvestry**, **The Fortune Teller**, **Davros**, **Dalek Caan**

....

» Best Special Effect

Choose your favourite effect from this year's series.

....

» Best Music

Please choose the story with your favourite score.

....

» Greatest Contribution

Who deserves this for their work on this year's series? Past winners (David and Billie) are exempt.

....

» Your Details

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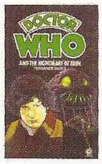

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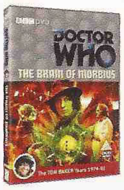

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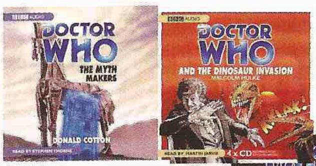

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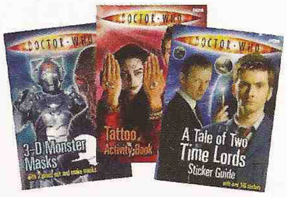

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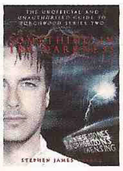

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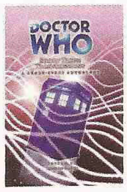

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> **"The Zygons are presented as unstinting capitalists..."**

The Zygon Who Fell to Earth

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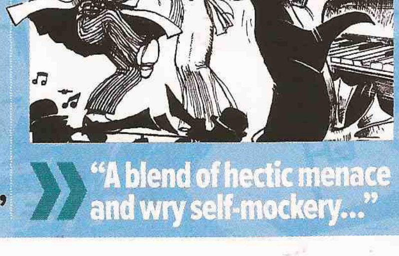
ALSO INSIDE!

The Brain of Morbius 62

» "All you need to know about *Doctor Who* is here!"



OUTTA SIGHT, DOC, OUTTA SIGHT!

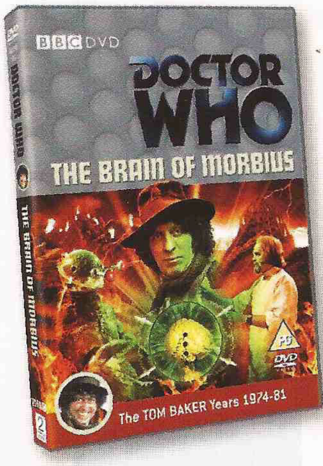
The World Shapers 63

» "A blend of hectic menace and wry self-mockery..."

Anneke Wills: Self Portrait 64

» "A lively reading, giving a good feeling of the 60s..."

The Brain of Morbius



PICK OF THE MONTH!

DVD 2entertain
Starring Tom Baker, Elisabeth Sladen **Writer** Robin Bland **Director** Christopher Barry **RRP** £19.99

A JOY FROM START TO FINISH, *The Brain of Morbius* is the quintessential *Doctor Who* story. If someone – perhaps a *Stargate* fan with a *Guinness Book of Records* in his bag and a chip on his shoulder – took a magnet to the BBC Videotape Archive, and only *The Brain of Morbius* survived the apocalypse, then future generations could easily extrapolate everything that's important about *Doctor Who* from these four episodes alone, so neatly is the show's entire DNA coiled into every second. The product of a deliciously twisted imagination, bursting with quotable dialogue and committed performances, these 100 glorious minutes would tell a curious historian all he needs to know about our preposterous programme.

In 2004, with *Doctor Who* on its way back to our screens, the favoured press release slogan for the upcoming series was "full-blooded" – suggesting both great energy and a steadfast refusal to compromise. It's exactly the right adjective to describe *Doctor Who* at its best, and when selling that future, we can be sure Russell T was remembering *The Brain of Morbius*. The plot may be basic – famously a reworking of *Frankenstein*, as the Doctor battles to stop an evil genius transplanting the brain of his Time Lord master into a new body – but it's made special because everything is taken to such glorious extremes. Philip Madoc gives one of the all-time great guest turns as mad-as-a-mooncalf scientist Solon. His castle laboratory is as creepy as heck and a triumph of production design, with something bubbling in every corner. Even the body Solon assembles for his hero is made out of the best bits of other monsters. In short, *The Brain of Morbius* is as full-blooded as it gets. It's *Doctor Who* turned up to 10.

Looking at that mish-mash monster, it's a credit to the costume designer that the creature remains scary, despite looking hilarious. This new Morbius may be proud to have the lungs of a Birastrop, but he also has the face of a cross-eyed Dalek and a backside like two sacks of soil. There's a cute moment when he spots his reflection for the first time, and puts a hand to his absent mouth in shock. "What the *hell* do I look like?" he's clearly thinking – a reaction many of us will have shared with the bathroom mirror on a morning after a night pickling our brain.

While the brain of Morbius may hog the title of this story, it's his left hand that really matters, as it ultimately brings about his downfall. Solon has callously thieved the arm from his servant Condo in a display of unfeeling arrogance that karmically comes back to haunt him. When Condo discovers what's now attached to the sticky end of his long-lost limb, he turns upon his master and – in a cunning bit of writing – what has seemed no more than an entertaining subplot becomes the engine of the story. If Solon hadn't been so mean then Condo would have remained loyal to the cause, and there would be no reason to rush the transplant of Morbius' fundamentals into a fruit bowl. After that disaster, the already doolally Time Lord goes completely nuts.

Even then, that arm hogs the limelight. When the creature is up and on the lurch,

> 'This is as full-blooded as it gets. *Doctor Who* turned up to 10...'

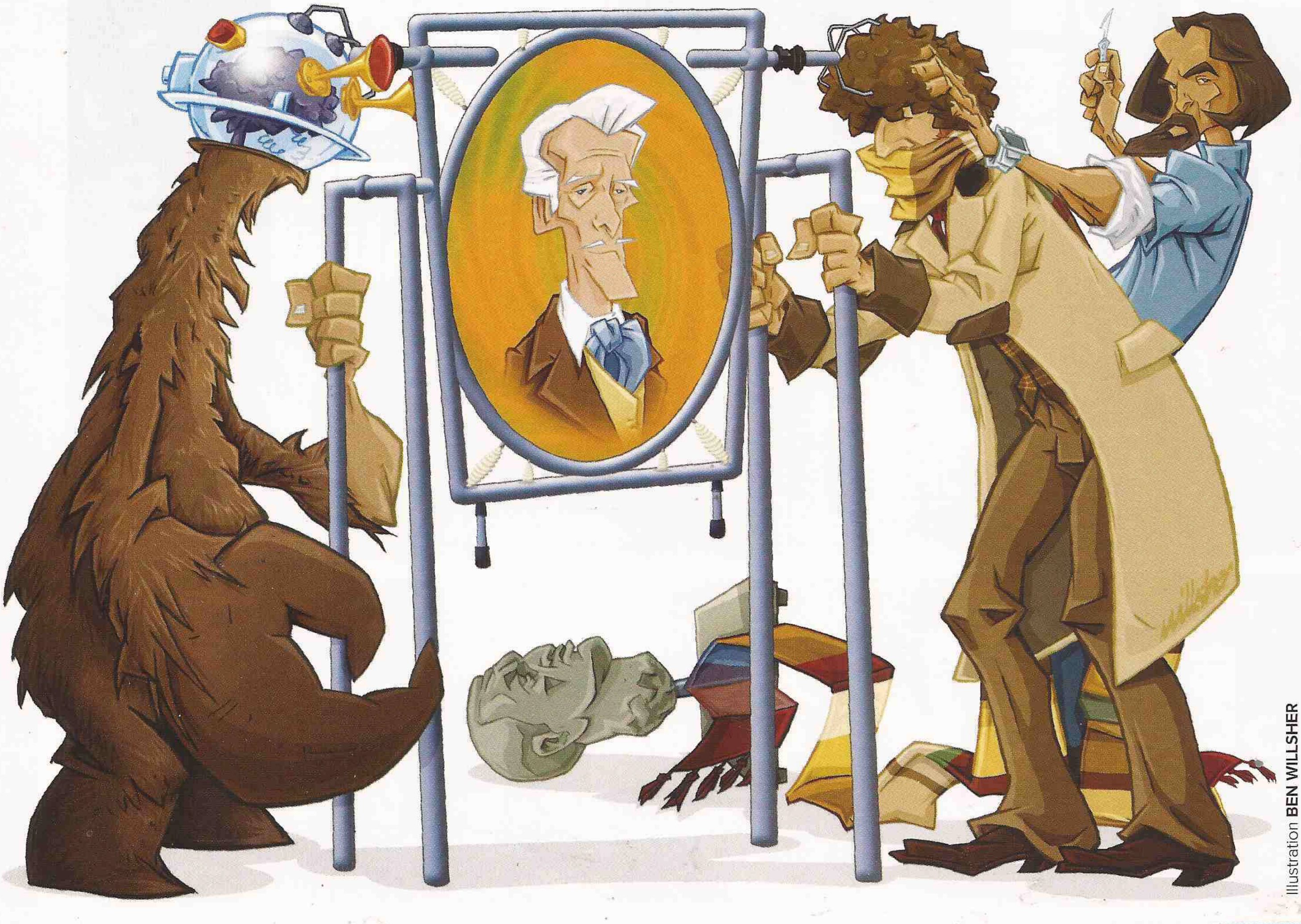
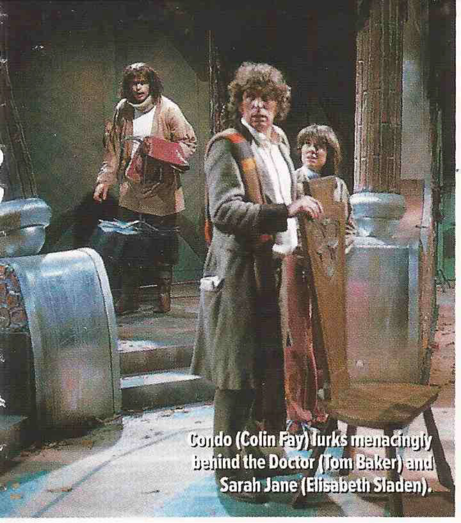


Illustration **BEN WILLSHER**


Condo (Colin Fay) lurks menacingly behind the Doctor (Tom Baker) and Sarah Jane (Elisabeth Sladen).

its left hand takes on new significance as the only part of actor Stuart Fell that can be seen by the audience. And you can't take your eyes off it. With his arm giving its all, Morbius' gestures become delightfully showy. "My brain functions perfectly!" boasts the creature at one point, and Fell's forefinger whips up to point helpfully at the organ in question, in case we've lost track of it in all the fuss.

First hindering and then helping the Doctor as he wrestles with the arm of Morbius is the Sisterhood of Karn. They're the highlight of the story – thanks to committed performances from Cynthia Grenville and Gilly Brown as priestess Maren and chief flunky Ohica – and without doubt the campest troop ever to follow the Doctor into battle. They also provide much food for thought. We learn that the Sisterhood has an uneasy pact with the Time Lords, with whom they share the product of their fountain of youth: the precious pentapeptides of the Elixir of Life. But come on, there *has* to be more to it than that. At this point, we've seen Gallifrey as a planet occupied solely by men. And here is Karn, world of the women. One imagines a bitter divorce back in the day, with the Sisterhood winning their sacred flame in the settlement, and the Time Lords keeping the secret of putting big boxes inside little ones. They'd have much more fun if the boys and girls got back together again. Ohica could flash her eyes at Castellan Spandrell across a crowded Panopticon. High priestess Maren could melt into the manly embrace of Cardinal Borusa. With eternal youth and infinite life on their side, they could party the Universe away. Actually, Maren already seems to have an eye for the Doctor, discreetly shedding her Black Forest gateau of a hat for his second visit to her shrine, and letting her hair down. The old flirt. Even her whiskers seem more glossy and manageable.

» DVD Extras

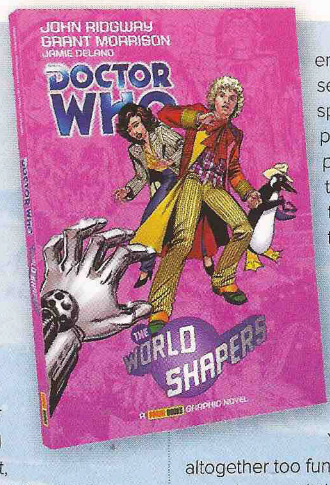
Settle down to enjoy one of the finest commentaries yet. All the key players are present – producer Philip Hinchcliffe; director Christopher Barry; and stars Tom Baker, Lis Sladen and Philip Madoc – and it's a pleasure to spend time in their company. Tom compliments Lis, Lis congratulates Chris, Philip applauds Philip, and Philip praises Philip in return – but hey, they all deserve it. In the gaps between back-slaps they get down to the nitty-gritty, pointing out little flourishes you might not have noticed, and even throwing in a concise history of film and TV lighting that's more interesting than it may sound. And Tom's obviously enjoying himself – especially when the pretty girls of the Sisterhood are spinning across the screen. "Look at all that panting crumpet," he sighs, probably recalling a happy day on the job.

If you ignore the clumsy narration from Paul McGann, then the production documentary, *Getting a Head*, is a definite hit. Philip Madoc's here again, looking more the mad scientist than Solon ever did. He clearly adores these episodes, and gleefully quotes his favourite lines. Cynthia Grenville is similarly intense when she recalls how Tom Baker was almost burned to death in studio – though not, as you might expect, consumed by the flames of his own ardour. Production values on the documentary are commendably high. If you're of an age to remember when 'green screen' was called 'CSO', and only worked for viewers with a congenital squint, you'll find yourself staring in fascination at Grenville's frizzy hair. Or rather, you'll be staring *through* Grenville's frizzy hair to the computer-generated shrine beyond. This may seem a trivial detail, but it's a big deal for those of us who've been waiting more than three decades for them to crack it.

And speaking of whizzo technology, those CG recreations of the sets are pretty, even if they don't serve a practical purpose – they're like something from an unreleased *Doctor Who* computer game. Imagine that on the Wii. You could go looking for Condo's arm, build a monster out of alien entrails, or wave the controller around your head and dance with the Sisterhood. Casualty departments across the land would be full of *Doctor Who* fans who'd got dizzy chanting "sacred flame, sacred fire", and brained themselves on the sideboard. **GG**

» The World Shapers

Graphic Novel Panini
Written by Morrison, Delano, Furman, Collins, McKenzie & Ridgway **Art** John Ridgway **RRP** £15.99



DOCTOR WHO: THE WORLD SHAPERS is a collection of eight **DWM** comic strip adventures from 1986/87. That's about a year after the strip's first golden age came to an end with the departure of regular writer Steve Parkhouse.

The tales told here are fun enough, but most are generic spacey mysteries that could equally well feature the crew of the *USS Enterprise*. One, *Profits of Doom*, might at least qualify as bizarre if it wasn't so boring, on the basis that it features Seth, a sworn enemy of the Doctor who the Doctor hasn't met before, and we can't give two hoots about. Seth later departs swearing eternal vengeance, never to been seen again. Hi Seth. Bye Seth. Please don't write.

The volume takes its title from a strip of the same name, which earns top billing because its writer, Grant Morrison, went on to great things. *The World Shapers* was much admired back in the day, but only because it's a comic strip for people who don't like comic strips. Wit and invention are shouldered aside to make room for 24 pages of arseing-about with *Doctor Who* continuity. There are flashbacks to *The Keys of Marinus* and *The Invasion*. Jamie McCrimmon appears as an old man and dies saving the Doctor. The Voord turn out to be ancestors of the Cybermen... Now, if you feel a little aroused at the thought of all that, then its time to take a cold bath followed by a long, hard look at your life. Oh, and please stop writing letters to the BBC demanding that Paul McGann and Kamelion be brought back to fight the Time War.

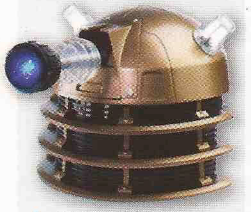
So, Mr Morrison, shift out of that limelight so praise can go where it's properly due. Step forward Jamie Delano, writer of *The Gift* – by far the strongest story in this collection.

The Gift begins with the TARDIS crew in the mood for a party, so the Doctor and company head to the jazz-loving planet of Zazz, where they have a high old time dancing 'til dawn. The fun comes to an end, however, when a self-replicating robot springs from a birthday present, and starts to pull the city apart. As the Doctor is partially to blame, it falls to him to save the day. To that end, our hero travels through 12,000 years, watches the rise and fall of a civilisation, and...

Oh, botheration. That sounds terrible. You see, this tale is altogether too fun and feisty to be pinned down by a pat little synopsis. Let's get to the nitty-gritty: *The Gift* one of the finest strips yet written, and has the ideal *Doctor Who* blend of – to borrow a phrase – hectic menace and humorous self-mockery. It could be adapted for TV tomorrow, if only they could afford it, and be the hit of the season.

Potted perfection, *The Gift* is among this reviewer's favourite *Doctor Who* adventures to be found in any medium. And if your tastes similarly tend more toward the whimsical than the worthy – to *Partners in Crime* rather than *Planet of the Ood*, if a timelier example will help – then you won't want to miss it. **GG**

» Dalek Voice Changer Helmet



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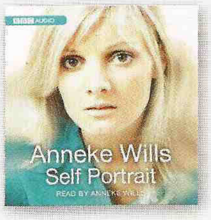
"USE OF THE DVC HELMET FOR anything other than safe fantasy 'role play' is not recommended." While this might give older readers other ideas, it says a lot that Character's latest voice changer helmet (to accompany the Judoon and best-seller Cyberman helmet from previous years) comes with warnings not to use as a safety helmet while cycling. We 30-somethings sometimes forget that *Doctor Who* isn't ours any more, that the demands and needs of an adult aren't the same as those of a child, no matter how we might justify that time we wrenched an action figure from the hands of a stunned six-year-old in Woolies because it was the last one we needed for our collection. (I'm kidding. He was at least nine.)

This could be y
Yikes!

I'm surprised it's taken Character this long to release what must seem like the most obvious voice changer of them all. With safety paramount, the helmet is missing the back of the Dalek head, so children can be quickly rescued when they've inevitably forgotten how to unbuckle the head straps inside. But from the front, it's just like the real thing – synchronised flashing lights and all.

Assuming that you're like me, and too poor to afford a life-size Dalek, this is the toy you always dreamed of no matter how old you are. With one button, you can release a series of Nick Briggs' pre-recorded Dalek samples (who knew they'd acquired so many catchphrases in the last four years?), while with another, you can imagine exterminating Granny over and over again. It's with button three that the unit lets itself down slightly. While you'll be able to hear yourself with a slight electronic effect, voice changers still haven't reached the point where they actually sound like the thing they're purporting to be. Ask my neighbours. A minor concern though for what has to be this year's must-have accessory. **JS**

Anneke Wills: Self Portrait



Talking Book BBC Audio
Read by Anneke Wills
RRP £13.99

THE AUDIO APPEARANCE OF this autobiography, by 1960s *Doctor Who* companion Anneke Wills, who played Polly alongside William Hartnell and Patrick Troughton's Doctors, will hopefully help this frank and captivating book reach a wider audience. True, those who tracked down the original paperback will recognise that, at times, it's been heavily abridged. The story of Anneke's first 16 years or so are the main casualty. While this is regrettable, what's left is still a fascinating story.

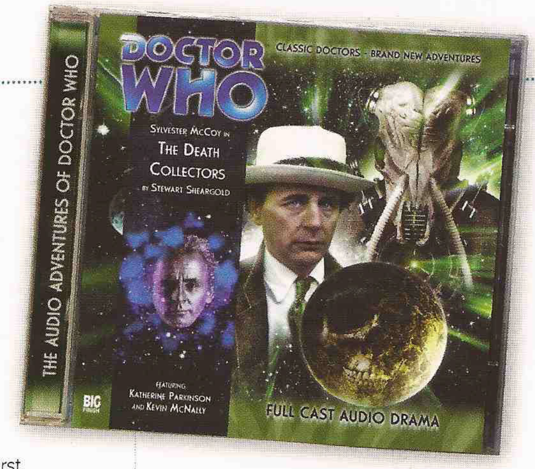
Daughter of an English Baron, Wills' life is marked by extreme highs and lows. This account takes her from her early theatre and TV work and being thrown out of RADA for rebellious behaviour, to becoming an in-demand actress and living life to the full in Swinging Sixties London. She falls in love with entertainer Anthony Newley, falls pregnant by him and is forced into an abortion she doesn't want. She meets Peter Cook and becomes friends with the *Beyond the Fringe* crowd; gets pregnant again (again by Newley but this time she keeps the baby); she marries Michael Gough, but neither is faithful. Their relationship is turbulent and one row sees Gough shoving her off a balcony – and so it goes on.

Her role as Polly contributes to what Wills calls 'the busiest year of her acting life'. Compared to everything around it, however, the memories of Cybermen and Macra seem almost tame. Long-term fans won't discover anything new but stories of her and co-star Michael Craze popping across the corridor to the *6-5 Special* studio and lunching with the *Z Cars* crew evoke a cosy nostalgia.

Wills' reading is full of lively intonation and the funky sixties guitar music gives a good feeling of the time. The downside is the story stops when the subject is still only 28. The original book promised to be just a first part and an epilogue hints that what we've heard so far is just the tip of the iceberg. **VB**

The Death Collectors

Audio Drama Big Finish
Starring Sylvester McCoy, Katherine Parkinson, Kevin McNally **Written by** Stewart Sheargold **RRP** £14.99


DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
SYLVESTER MCCOY IN
THE DEATH COLLECTORS
BY STEWART SHEARGOLD
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING KATHERINE PARKINSON AND KEVIN MCNALLY
BIG FINISH
FULL CAST AUDIO DRAMA

"DEATH IS NOT THE END" IS THE enigmatic phrase that opens this audio. It all starts well enough, with a rescue mission to the quarantined planet Antikon falling foul of a mysterious virus which transforms one of the hapless investigators, Ridley, into something inhuman. By the time that the Doctor arrives on the space station in orbit of Antikon, the rescue mission is already in deep trouble, with the station's computer, Nancy, becoming increasingly officious, and a shipload of Dar Traders – or Death Collectors – brought in to assist in the recovery of the unfortunate Ridley.

'Death Collectors trade in death... so the Doctor is clearly of interest!'

The set-up is suitably grim, and initially suggests that *The Death Collectors* is going to develop into a cracking space gothic adventure like *Silence in the Library* – and by coincidence, the concept of the possessed Ridley being quarantined inside his spacesuit, his body dead but his mind still alive, is similar to some of the ideas in Steven Moffat's TV episodes. However, whereas the TV story developed in some unexpected directions, having established its setting *The Death Collectors* circles round itself, never really building a narrative drive or any sense of urgency. By the final episode, bar one revelation, we're really being told the same things we learned, or at least strongly suspected, in the first. The Death Collectors trade in death, and, as a six-times-dead man the Doctor, is clearly of interest to them. The alien virus resonates with the dead. Nancy has become corrupted. These are presented as facts, rather than as steps in a story that lead on to something else.

The problem extends to the characters, too. By the end of the play, no-one seems to have changed very much or learned anything about themselves. Instead, swathes of the audio seem to consist of people getting into contrived danger. Unfortunately, this is a rare Big Finish play where even the cast don't quite work. McCoy tends to sound slightly unrehearsed, while Alastair Cording as Mors gives a very strange performance, enunciating every word like he's auditioning for the role of Eliza Dolittle.

Ultimately, then, *The Death Collectors* is not so much a story as just a bunch of stuff that happened. Some of that stuff is interesting in itself, but because nothing comes together as it should, the end result is less than the sum of its parts.

That's a pity, because the one-part story *Spider's Shadow* is superior and showcases everyone's talents far better. It's told in a fragmented way, scenes glimpsed like reflections in broken glass. The set-up is almost fairy tale. There are two princesses, one beautiful and imperious, the other is plain and jealous. The Doctor keeps jumping between moments of their lives. He sees spider-like creatures attacking the palace. He sees the plain princess arguing with her lover. Sibling rivalry is at the heart of all of it, and only the Doctor can fit all the pieces together. Like a dramatised *Short Trip*, *Spider's Shadow* is a neat, self-contained piece of work. **MM**

The Zygon Who Fell to Earth

Audio Drama Big Finish
Starring Paul McGann, Sheridan Smith, Steven Pacey
Written by Paul Magrs **RRP** £10.99

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
PAUL MCGANN & SHERIDAN SMITH IN
THE ZYGON WHO FELL TO EARTH
BY PAUL MAGRS
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING TIM BROOKE-TAYLOR, MALCOLM STODDARD AND STEVEN PACEY
BIG FINISH
FULL CAST AUDIO DRAMA

FOLLOWERS OF THE EIGHTH Doctor and Lucie's audio adventures will recognise *The Zygon Who Fell to Earth* as a semi-sequel to last year's 1970s-themed *Horror of Glam Rock*. Ten years after her adventures in a motorway service station, Auntie Pat is running a guest house in the Lake District with her partner Trevor, a folk singer from the 1960s. But all is not as it seems. Trevor is, in fact, a shape-shifting Zygon warlord who has abandoned his command for the lucrative life of an hotelier. However, his crew mates want him back at any cost, because their plans for taking over the world are almost complete.

This story is all about trying to escape your past, and about abandoning the 'rat race' – be that the life of a pop star, 1980s' materialism or planetary conquest – and embracing a happier, quieter existence. Trevor has no desire to be the master of Earth. He's quite content living with Pat and occasionally nipping down to the lake of an evening to milk the Skarasen. His fellow Zygons are presented as unstinting capitalists who have embraced the spirit of free enterprise, installing themselves in key positions in business to enrich themselves, and to hasten the onset of global warming through investment in 'dirty' industries. Their aim is to make the world a nicer place for them to live. It's a cheap political point, though still relevant. The Zygons' self-love and absolute belief in their entitlement to spoil the planet is set against Trevor and Pat's selfless love for each other.

While Magrs is making his political points, he's also making us laugh. The idea of a warlord foetus settling as a B&B host is incongruous enough, but it's the attempts of Trevor's old crew, Urtak and Mims, to pass as human beings which raise the biggest smiles. The very fey Mims admits to feeling certain twinges of that human emotion they call love, or at least lust, for his colleague, and the scene in which he summons the lumbering dinosaur Skarasen from its watery lair in order to drink its sustaining milk works brilliantly on audio because you can only imagine how gross that would be.

The Doctor and Lucie are a completely engaging pair. Initially encountered munching their breakfast in Pat and Trevor's' guest house, their relationship is a delight. Sheridan Smith also gets to play a slightly off-kilter Zygon disguised as Lucie, and it's a measure of her skill that the fake Lucie feels somehow, indescribably wrong without having to resort to silly voices or a flat, robotic performance to indicate the change. Magrs keeps the play small scale, focusing on Trevor and Pat, the sacrifices they are willing to make for each other, and the ultimate choices they have to take. Behind the humour and the politics, *The Zygon Who Fell to Earth* is a simple and compelling love story which is rather wonderful. **MM**

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WHO ON EARTH IS...

The evolutionary biologist has granted us an interview! Good God! Er, well, maybe not...

Richard Dawkins

Hello, Professor. You might be the most intelligent person I've ever interviewed for this back page.
"Right. Thank you."

What persuaded you to trek all the way to Cardiff to record a cameo in *The Stolen Earth*?
"Well, I love train journeys. I get work done on the train, because I can't log onto the internet. Also, the connection of Lalla [Ward, his wife, who played Romana in *Doctor Who* from 1979-81] made it very tempting. I didn't watch it at the time, but I've loved seeing many of her episodes on DVD, so it was a nice thing to do."

Now, the premise of the episode is that the Earth and 26 other planets have been transported across the universe by the Daleks, to form a compression field that can cancel out the electrical energy of atoms. The resulting 'Reality Bomb' can destroy all matter in the universe. What are the chances of this happening in real life?
"Er... well, I'm not an astronomer, but I think it's pretty unlikely."

What if Daleks actually existed? What then?
"Well, it's still hard to imagine how it could happen. I mean, I suppose Earth could get knocked out of the solar system, but... I mean, how's it supposed to happen in the story? How is the Earth transported?"

To be honest, Russell T Davies doesn't go into the science in much detail.
"Right. It would, needless to say, be a complete disaster. Nobody would survive."

Does *Doctor Who* encourage young people to take an interest in science, do you think? There's a scientific explanation for most things in the show, even if it's cod science.
"I do think that science-fiction is valuable in teaching people about science. I've learned quite a lot of science, in a funny kind of way, from reading science-fiction. I don't think from *Doctor Who*, though."

Increasingly, the programme uses Christ-like imagery in its portrayal of the Doctor –
"[Interrupting] Is the character supposed to be sympathetic to religion?"

It's more that the portrayal of the character employs religious iconography...
"Okay. Well, is it annoying religious people, in the way that Philip Pullman annoys them?"

I'm sure it annoys some of them.
"Well, I'm all for that. I am sufficiently hostile to religion. I hope *Doctor Who* doesn't give any aid or comfort to them."

TMX 6052
48
TMX 6
Dawkins' wife Lalla Ward played Romana in *Doctor Who*.

There has been some hostility to your work, too, especially *The God Delusion* [his 2006 bestseller, which contends that belief in a God qualifies as a delusion]. Do you worry for your safety?
"I'm not worried about that at all, no. I've received an enormous amount of positive acclaim for it, from people I respect, and the people who don't like it, actually, it turns out I don't respect very much. So it's not been a problem."

Main photo © REX

To an extent is *The God Delusion* preaching to the converted?
"There's probably a fair bit of that. I doubt that it'll change the minds of real died-in-the-wool faith-heads. But quite a few people are on the fence – or vaguely tick the box labelled Anglican or Catholic or something, but haven't really given it much thought. I hope the book stimulates them, and they come down off the fence. The other thing is, even the converted to whom I'm preaching, especially in America, need encouraging. They're in the closet. They need to come out. Overwhelmingly, that's happening in America. I'm getting huge audiences at places I go to speak – thousands of people, standing ovations – and it's about giving people the courage to come out. It's preaching to the choir, but the choir is a lot bigger than people think."

Would you consider *The God Delusion* to be a work that isn't fully appreciated in its time?

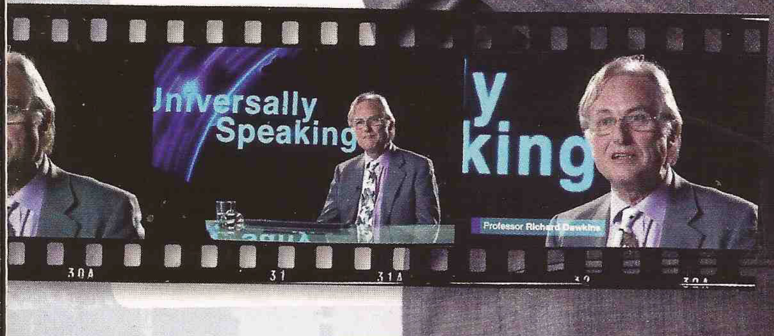
> **"I've learned a lot about science from reading sci-fi. Er, I don't think from *Doctor Who*, though!"**

"I'm delighted to hear you speculate along those lines. Maybe you're thinking of something like Bertrand Russell's *Why I'm Not a Christian*? Wouldn't it be wonderful – but who can tell? I'd love to think that's true, but I'm not so presumptuous to propose that."

There's a Facebook group called 'If I Weren't an Atheist, I'd Think Richard Dawkins Was God'. Do you worry we all might end up worshipping *you*?
"Of course I'm not happy about that!"

But at least you exist!
"Well, yes. But I don't want to be worshipped. No, no, not at all."

Richard Dawkins was talking to Benjamin Cook.



NEXT TIME...

DOCTOR · WHO
MAGAZINE

"I miss it like crazy, I really do. I can't believe how quickly it went! It absolutely lived up to my expectations..."

CATHERINE TATE TALKS!

No *way*?! You are *kidding* me?! Oh yes indeed. She may have left *Doctor Who*, but Catherine Tate is back one last time, to chat to **DWM** about her experiences on board the TARDIS as Donna – the most important woman in the whole of creation!

WE'RE ALL GOING ON A SUMMER HOLIDAY!

A stranded Space Bus with a killer on board? Buzzing bees aplenty? And the Doctor dancing... but not with his companion?! Find out what happened when the Seventh Doctor visited Wales as *The Fact of Fiction* examines 1987's *Delta and the Bannermen*...

SIX OF THE BEST

The Sixth Doctor himself, Colin Baker, bravely answers questions from *Out of the TARDIS* tin!

HE'S BACK! AND IT'S ABOUT TIME!

Doctor Who is back for a new series on the radio! Join us as we take an exclusive look at the Eighth Doctor and Lucie's latest audio adventures in time and space!

THE BEST OF TIMES

Donna bids farewell to the Doctor in a special comic strip adventure, *Time of My Life*, written by Jonathan Morris with art by Rob Davis.

THE TRIAL OF A TIME TEAM!

The Time Team continue their quest to watch every episode of *Doctor Who* in order, from the start! Join Clay, Jac, Richard and Peter as they have their minds warped by 1986's *The Trial of a Time Lord*!

BUSH TRIALS

The Queen of Scream, actress Bonnie Langford, recalls her days aboard the TARDIS as 1980s companion Melanie Bush...

AND THAT'S NOT ALL...

Russell T Davies is back with another tantalising **Production Notes**; The last few episodes of the 2008 series go under the spotlight in **The DWM Review**; plus all the up-to-the-minute news, previews and competitions. Reserve your copy today!

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